THE CIRCLE OF SCIENCES.

IN SEVEN VOLUMES.

CONTAINING,

I. GRAMMAR, and the ART of WRITING.
II. ARITHMETIC.
III. RHETORIC.
IV. POETRY.
V. LOGIC, and METAPHYSICS.
VI. GEOGRAPHY.
VII. CHRONOLOGY.

Intended to make the Youth of each Sex univerſally beloved and admired; and to make them rich, wiſe, and happy.

Publiſhed by the KING'S *Authority.*

DUBLIN:

Printed for P. and W. WILSON, J. EXSHAW, H. SAUNDERS, W. SLEATER, D. CHAMBERLAINE, J. POTTS, and J. WILLIAMS.

M. A. Whitestone

BRITISH MUSEUM

GRAMMAR

Made Familiar and Easy to
Young GENTLEMEN, LADIES,
and FOREIGNERS.

To which is added,

THE
ART of WRITING,
Illustrated with COPPER PLATES:
Together with a Collection of *Letters* and *Directions for addressing Persons of Distinction*, either in Writing or Discourse.

BEING
The FIRST VOLUME
OF
The CIRCLE of SCIENCES.

Published by the KING'S *Authority.*

DUBLIN:
Printed for P. and W. WILSON, J. EXSHAW, H. SAUNDERS, W. SLEATER, D. CHAMBERLAINE, J. POTTS, and J. WILLIAMS.

BRITISH
MUSEUM

By the KING's *Royal Licence.*

TO

WILLIAM-RANDAL,

Lord Viſcount DUNLUCE,

Son and Heir to the Right Hon.

AELXANDER, Earl of ANTRIM.

THIS

GRAMMAR

Is humbly Inſcribed

BY

His Lordſhip's

moſt obedient Servants,

The EDITORS.

BRITISH
MUSEUM

GRAMMAR

Made Familiar and Eaſy to
Young GENTLEMEN, LADIES,
and FOREIGNERS.

BEING
The FIRST PART
OF
The FIRST VOLUME
OF
The CIRCLE of SCIENCES.

BRITISH
MUSEUM

PREFACE

TO THE

Inſtructors of YOUTH.

THOUGH the following Grammar may probably be look'd upon, at firſt View, as nothing more than a new Invention for the Amuſement of Children, yet we flatter ourſelves, that, upon a diligent and impartial Peruſal, it will prove the Foundation or Ground-work of *Polite Learning*, and an acceptable Service, not only to Infants but to Perſons more advanced in Years.

As

As the End and Design of Speech is to qualify Mankind for Society, by enabling them to communicate their Thoughts to each other; so the doing this in the most intelligible and proper Manner is certainly of very great Importance. To teach this by Rules and Directions is the Business of GRAMMAR, which, though the same in all Languages as to its general Principles, must adapt its particular Precepts to the Nature and Genius of the Tongue for which they are intended. In a Word, the *English* Language ought to be learnt by an *English* Grammar, such a one (give me leave to say) as is here presented to the Public, written in an easy, familiar, and instructive Method, and free from the Embarrassment of the *Latin* Terms and Rules, which are justly rejected by the best of our modern

dern Grammarians: For thoſe Authors who have attempted to force our Language (contrary to its Nature) to the Method and Rules of the *Latin* Grammar, have conſequently deliver'd many uſeleſs Precepts concerning Caſes, Genders, Declenſions, Tenſes, Moods, Conjugations, and a long Train of difficult Rules in the *Latin* Syntax, which, when applied to our Language, are no better than a ridiculous Medley, ſerving rather to puzzle and confound, than to inſtruct the *Engliſh* Scholar.

The Uſefulneſs of *Grammar* is confeſs'd on all Hands, it being the Door (as it were) through which we are admitted to all other liberal Arts and Sciences: And if we have a mind to proceed in a regular and natural Manner, where ſhould we begin our Studies but with the Grammar of our native Language? This ought to be taught

taught Children as ſoon as they have a Capacity for it, which is generally very early; for 'tis a Shame we ſhould be ignorant of our own Tongue: And yet, if an ingenuous Confeſſion were to be made, how many of us muſt acknowledge that we have never ſtudied it, never learnt it but by Rote, know nothing of its Genius, and can neither write nor ſpeak it with Propriety!

For want of an early Acquaintance with *Engliſh* Grammar, there are many grown Perſons, and thoſe of good natural Abilities, who not only expreſs themſelves very improperly in common Diſcourſe, but who cannot ſo much as write a Letter of a moderate Length to a Friend or Correſpondent, without treſpaſſing a hundred times either againſt the Rules of *Orthography* or *Syntax*. As to *Orthography* indeed, (with Shame it may be

be ſpoken) it is ſometimes not underſtood, or too much neglected, by Men of Learning themſelves; and ſo is likewiſe the Uſe of Stops, Accents, and other grammatical Marks, which have been prudently invented to add Clearneſs and Order to Writing, and which we ought to be taught and accuſtomed to in our early Years.

If this Deficiency is ſo obſervable amongſt Men who have been train'd up in the Schools for Buſineſs, and even for the learned Profeſſions, no wonder it is ſo general amongſt the *Fair Sex*, of whoſe Education, as the Archbiſhop of *Cambray* too juſtly complains, ſcarce the leaſt Care is taken. "*It is ſhameful* (ſays he) *but too common, to meet with Women of very good Senſe, who are notwithſtanding incapable of pronouncing their Words with any tolerable Grace; who either heſitate, or read with a chanting*

ing Tone; whereas they ought to ſound their Words in a plain, natural, ſmooth, and ſteady Voice: And theſe (though with Regret we mention it) are ſtill more deficient in that uſeful Branch of Knowledge, the Art of Spelling. *This Ignorance, 'tis true, being almoſt univerſal in their Sex, does not ſeem to reflect a Diſhonour on the Ladies, nor muſt it be imputed to them as a Crime. But is it not great Pity, however, that Parents or Governeſſes ſhould not uſe their earlieſt Endeavours to take away even the leaſt Occaſion for Reproach on this Account, by teaching them betimes the Rudiments of their native Language?"*

Now, as the Knowledge only of *Engliſh* Grammar would remove theſe juſt Grounds of Complaint, and enable our Youth of both Sexes to *ſpeak* and *write* their own Language with *Propriety*; in how ſhort a Time, and with how much Eaſe, might the Buſineſs

ſineſs be perform'd? All that is abſolutely neceſſary for them to know is comprehended in a little Compaſs; and we have the Vanity to imagine, that a due Attention to the Rules preſcribed in the ſubſequent Pages will ſufficiently anſwer the valuable Ends above-mentioned. — But before we enter upon Grammar itſelf, it ſeems not improper, by way of Introduction, to give a ſhort Account of Language in general, and of the *Engliſh* Tongue in particular.

A *Language* or *Tongue*, is a Set of Words made uſe of by any Nation or People, to communicate their Thoughts to one another. Of Languages ſome are *Originals*, from whence all others are derived: And the Relation between an Original Language, and thoſe which proceed from it, being like that between a Mother Parent and her Children, ſuch Originals are call'd *Mother-Tongues*. As to the preciſe Number of

theſe Mother-Tongues, the Learned are not agreed, ſome reckoning *eleven*, and others more; but the moſt conſiderable among them are the *Hebrew*, the *Greek*, the *Latin*, and the *Gothic*; tho' indeed ſome Authors do not allow the *Latin* a Place among the *Original* Languages.

The *Hebrew* Tongue, or that ſpoken by the *Hebrews*, and wherein all the Books of the Old Teſtament were originally written, is generally reckon'd the moſt ancient in the World; at leaſt the *Jews* very poſitively inſiſt on its being the *primitive* Language, or that ſpoken by our firſt Parents. From hence ſprang ſeveral Dialects or Branches, *viz.* the *Chaldee*, the *Syriac*, the *Arabic*, the *Samaritan*, and the *Ethiopic*. The principal Properties of theſe Oriental Languages are, *firſt*, That their *Roots or primitive Words*, conſiſt generally

o

of *three*, or at moſt but of *four* Letters. *Secondly*, Theſe Letters are all Conſonants. *Thirdly*, Their Vowels are nothing more than Points placed under the Conſonants. *Fourthly*, they diſtinguiſh one Gender from another, not only in their Nouns but Verbs, likewiſe by different Terminations or Endings. And *Laſtly*, They are all written and read from the Right Hand to the Left; whereas the *Europeans* practiſe the Reverſe.

The next conſiderable *Mother-Tongue* is the *Greek*, or the Language ſpoken by the ancient *Grecians*, and ſtill preſerved in the Works of their Authors; ſuch as *Plato*, *Ariſtotle*, *Xenophon*, *Homer*, *Heſiod*, &c. Its principal Dialects are the *Attic*, or that ſpoken by the *Athenians*; the *Ionic*, or that made uſe of in *Ionia*; the *Doric*, or that ſpoken by the *Dorians*; and the *Æolic*, that uſed

by the *Æolians*. The Texture of this Language is as *compound* as the *Hebrew* is *ſimple*, for which Reaſon it is more *copious* than any other.

The *Latin* comes next in order, which is the Language firſt ſpoken in *Latium*, and afterwards at *Rome*; and this is ſtill made uſe of in the *Romiſh* Church, and amongſt Men of Letters. It has given Birth to ſeveral of the moſt polite Languages now ſpoken in *Europe*, namely, the *Italian*, the *French*, the *Spaniſh*, the *Portugueſe*, and no ſmall Part of the *Engliſh*. The *Latin* is a ſtrong, nervous robuſt Language, perfectly ſuitable to the Character of the ancient *Romans*.

After the *Latin*, the moſt conſiderable *Mother-Tongue* is the *Gothic*, or that ſpoken by the *Goths*, an ancient People, originally inhabiting that Part of *Sweden* call'd *Gothland*, whence they ſpread themſelves over

Gree-

Greece, *Dalmatia*, *Bulgaria*, *Italy*, *Spain*, and other Countries. From the *Gothic* proceeded two great Branches, *viz.* the *Teutonic*, or ancient Language of *Germany*, and that ſpoken in *Saxony*; and from theſe all the *Northern* Tongues, as ſo many *Grand-children*, had their Being; namely, the *Swediſh*, *Daniſh*, *Norwegian*, High and Low *Dutch*, *Scots* or *Scottiſh*, and the Bulk of the *Engliſh* Language.

To theſe may be added another conſiderable *Mother-Tongue*, *viz.* The *Sclavonic*, or Language of the *Sclavi*, an ancient People of *Scythia Europæa*, who ravaged *Greece*, eſtabliſh'd the Kingdom of *Poland*, and at laſt ſettled in *Illyricum*, Part of which now bears the Name of *Sclavonia*. This Language is not only of great Antiquity, but reckon'd the moſt extenſive in the World, the

Arabic excepted; having ſpread itſelf, in various Dialects, over the Eaſt and North Eaſt Parts of *Europe*, as *Ruſſia*, *Poland*, *Hungary*, &c.

The old *Britiſh*, or *Welch*, and the *Iriſh* (which is alſo ſpoken by the *Highland Scots*) are reckon'd amongſt the *Mother-Tongues*; but they have little or nothing in them worthy of Obſervation —— Having therefore done with Languages in general, let us proceed to conſider the *Engliſh* in particular.

The Language anciently ſpoken in our Iſland was the *Gaulic*, or old *French*; but *Julius Cæſar* having invaded *Britain* not long before the Incarnation of our Bleſſed Saviour, and the Country being made a *Roman* Province under the Reign of the Emperor *Claudius*, the *Latin* Tongue which the *Romans* then ſpoke, was introduced and mix'd with the *Britiſh*,

tiſh, though the latter was never totally ſuppreſs'd. The *Roman* Legions being afterwards call'd home, the *Scots* and *Picts* took the Opportunity to attack and harraſs the Northern Parts of *England*; whereupon King *Vortigern*, about the Year 440, call'd the *Saxons* to his Aſſiſtance, who came over with ſeveral of their Neighbours, under the Conduct of *Hengiſt* and *Horſa*. Theſe having ſubdued the *Picts* and *Scots*, were rewarded for their Services, firſt with the Iſle of *Thanet*, and afterwards with the whole County of *Kent*, which they govern'd about three hundred and fifty Years: But growing powerful, and not being contented with their Allotment, they gradually diſpoſſeſs'd the Inhabitants of all the Country on this Side *the Severn*, and divided it among themſelves into ſeven Kingdoms call'd the

Saxon Heptarchy. Thus the *Britiſh* Tongue was in a great Meaſure deſtroy'd, and the *Saxon* introduced in its ſtead; though ſome few *Britons* retired over the Mountains of *Wales* and preſerved themſelves and their Language from the general Calamity.

In the Beginning of the ninth Century the *Danes* invaded *England*, and having, after ſeveral Repulſes, got Footing in the *Northern* and *Eaſtern* Parts, their Power gradually increaſed, and they became ſole Maſters of it in about two hundred Years. By this Means the ancient *Britiſh* obtain'd a Tincture of the *Daniſh* Language. But their Government, being of no long Continuance, did not make ſo great an Alteration in the *Anglo-Saxon* as the next Revolution, when the whole Land was ſubdued by *William* the Conqueror, Duke of *Normandy* in *France*; for the *Normans*, as

Monume

Monument of their Conqueſt, endeavour'd to make their Language as generally received as their Commands, and thereby render'd the Language of *Great-Britain* a perfect Medley.

The *Engliſh* Tongue, which eighteen hundred Years ago was the pure *Britiſh* or *Welch*, is now a Mixture of a little *Britiſh*, a great deal of *Latin*, a yet far greater Part of *Anglo-Saxon* and *Teutonic*, a ſmall Tincture of *Daniſh*, and Abundance of *Norman French*. It is alſo to be obſerved, that ſince thoſe ancient Times the *Engliſh* Tongue has received great Improvement from the *Greek*, *Latin*, modern *French*, *Italian*, *Dutch*, and in ſome Particulars from the *Hebrew*, *Arabic*, and other Eaſtern Languages.

But though the *Engliſh* Tongue is a Mixture or Compound of ſuch heterogeneous Ingredients, yet, as only the valuable Parts of other Languages

have been ſelected and incorporated with it, we may properly look upon it as the *Quinteſſence of various Tongues*, and ſuperior to any of the modern ones in Point of *Strength*, *Copiouſneſs*, and *Harmony*. In fine, though it be not ſo ſacred as the *Hebrew*, yet it is not ſo contracted; and though it be not ſo copious as the *Arabic*, yet it is not ſo irregular: neither is it ſo barbarous as the *Iriſh*, ſo inharmonious as the *Welch*, ſo uncouth as the *Dutch*, nor ſo effeminate as the *French*: On the other Hand, it is as fluent as the *Latin*, as courteous as the *Spaniſh*, as Court-like as the *French*, and as amorous as the *Italian* itſelf; abounding with all the Flowers of *Rhetoric*, and enriched with all the Graces that any other Language can poſſibly boaſt of. — We now proceed to our deſign'd Attempt, *viz.* to compoſe a *ſhort*, *plain* and *rational* Engliſh *Grammar*.

AN EASY GRAMMAR OF THE ENGLISH *Tongue.*

Of GRAMMAR *and its* PARTS.

Q. WHAT is GRAMMAR?

A. *Grammar* is the Art of ſpeaking and writing with Propriety. Or it may be defin'd more accurately, but leſs intelligibly, to be *The Art of expreſſing the Relation of*

of Words in Conſtruction, with due Quantity in Speaking, and Spelling in Writing, according to the Cuſtom of thoſe whoſe Language we learn.

Grammar in general does teach
The proper Uſe of ev'ry Speech;
How we our Thoughts with Juſtice may
By *Sounds* and *Characters* convey.

Q. Into how many *Parts* is *Grammar* divided?

A. Into four; the firſt of which treats of *Letters*, the ſecond of *Syllables*, the third of *Words*, and the fourth of *Sentences*.

Q. From whence is the Term *Grammar* derived?

A. From the *Greek* Word *Gramma*, a *Letter*; for Letters are evidently the Foundation of the Whole.

PART

PART I.

Of LETTERS.

CHAP. I.

Their Definition, Number, and Diviſion.

Q. WHAT is a LETTER?

A. A *Mark* or *Sign*, whereby we expreſs ſome *ſimple Sound* of the Voice.

Q. How many Letters are there?

A. *Letters*, to which we *Sound* affix, In th' *Engliſh* Tongue are *Twenty ſix*.

Q. Which are they?

A. a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, ſ *or* s, t, u, v, w, x, y, z.

Q. But is there not a larger Sort?

A. Yes; which are chiefly made uſe of at the Beginnings of Sentences, and

and of the moſt remarkable Words. Theſe are, A, B, C, D, E, F, G, H, I, J. K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z.

Q. How are theſe twenty-ſix Letters ſounded?

A. That is beſt learnt by hearing them pronounced: but their Sounds are generally expreſs'd in the following Manner:

a, b, c, d, e, f, g, h,
a, bee, cee, dee, e, eff, jee or *gee, aitſh,*

i, j, k, l, m, n, o, p, q, r,
i, ja, ka, el, em, en, o, pee, ku, ar,

ſ *or* s, t, u, v, w, x, y, z,
eſs, tee, yu, ve, double yu, eks, wi, zed.

Q. How are Letters divided?

A. Into *Vowels* and *Conſonants.*

Chap. II.

Of the Vowels.

Q. WHAT is a Vowel?

A. A Letter that makes a perfect and diſtinct Sound of itſelf.

Q. How many are there?

A. Five; namely, *a*, *e*, *i*, *o*, *u*: To which may be added *y* and *w*, which are ſometimes *Vowels* and ſometimes *Conſonants*, as will be ſhewn when we come to ſpeak of thoſe Letters in particular.

Q. How many *Sounds* have each of theſe five Vowels?

A. Each of them have two diſtinct Sounds, a *ſhort* and a *long* one. They have a *ſhort* Sound (for Inſtance) in the Words, *mad*, *met*, *bit*, *rob*, *tun*; but they become *long* by adding *e* at the End, as, *made*, *mete*, *bite*, *robe*, *tune*.

A.

A.

Q. When muſt the Vowel *a* be ſounded ſhort?

A. In all Words of one Syllable which end with a ſingle Conſonant; as, *flat*, *mat*, *ſad*, &c. Alſo when two of the ſame Conſonants meet together; as, *flatter*, *matter*, *ſadder*, &c. And when a ſingle Conſonant in the Middle of a Word ſounds double; as the *n* does in *baniſh*, the *g* in *dragon*, and the *l* in *value*.

Q. When is *a* to be ſounded long?

A. In Words of one Syllable ending with *e*; as *bare*, *late*, *pace*, *tame*, &c. And generally when it ends a Syllable in Words that have two or more Syllables; a *Ta-ble*, *Vexa-tion*, &c.

Q. Has *a* no other Sound beſides theſe two?

A. Yes; it has a *broad* Sound, like *au*, before *ld*, *ll*, *lk*, and *lt*; as in the Words

Words, *bald*, *ſcald*, *call*, *fall*, *talk*, *walk*, *malt*, *ſalt*; for theſe are pronounced *bauld*, *ſcauld*, &c. It has the ſame Sound when it falls between the Letters *w* and *r*; as in *war*, *warden*, *warm*, &c. Alſo in *water*, *wrath*, and ſome others.

Q. Is there no Exception to this Rule?

A. Yes; when the *ll* is parted in the Middle of a Word, the firſt of them ending a Syllable, and the ſecond beginning another, *a* is pronounced ſhort; as in *fal-low*, *ſhal-low*, *tal-low*.

Q. What other Remarks have you relating to the Letter *a*?

A. Firſt, That we have no Words in *Engliſh* that end in this Vowel, except proper Names, and ſome few of one Syllable in *ea*; as *flea*, *pea*, *ſea*, *tea*, &c. wherein the Sound of *a* is ſcarce heard at all. Secondly, Its

Sound

Sound is loſt in ſeveral Words of two or more Syllables; as in *Pharaoh*, *Parliament*, *Diamond*, &c. which are pronounced *Pharo*, *Parliment*, *Dimond*. Thirdly, It ſometimes aſſumes the Sound of *o* ſhort, as in *what*, (whot) *watch*, (wotch) &c.

E.

Q. When muſt the Vowel *e* be ſounded ſhort?

A. In all Words or Syllables ending with one or more Conſonants; as *bed*, *fret*, *men*, *left*, *held*, *well*, *elm*, *help*, *melt*, *hemp*, *lent*, *kept*, *herb*, *herd*, *jerk*, *term*, *fern*, *pert*, *fleſh*, *deſk*, *reſt*, &c. So it is ſhort in *fellow*, *wedding*, and all Words where two of the ſame Conſonants come together.

Q. When muſt *e* be ſounded long?

A. When two *e*'s are found in one Syllable, with a Conſonant between them, the firſt *e* is long, and the latter

ter loſes its Sound; or rather, the Syllable is pronounced as if the laſt *e* and the Conſonant changed Places, and the two Vowels ſtood together: Thus *Crete*, the Name of an Iſland, is pronounced *Creet*; *Sphere*, a Globe, as if it was wrote *Spheer*, &c. And this holds good not only in Words of one Syllable, but of two or more; as we ſee in *auſtere*, *obſcene*, *ſuperſede*, &c. — The Words *thare*, *were*, *where*, ought to be pronounced in the ſame Manner; and not *thare*, *ware*, *whare*, as they are commonly ſounded.

Q. Does *e* always loſe its Sound at the End of a Word?

A. It generally does, as in *dove*, *love*, *plate*, &c. but there are ſome few Exceptions; for it is pronounced in the Words *he*, *ſhe*, *me*, *we*, *be*, *ye*, and the Article *the*, which is wrote with a ſingle *e* to diſtinguiſh it from the perſonal Name *thee*: In *ye* and

the, however, it is not ſounded ſo ſtrongly as in the other Inſtances. Th final *e* is alſo ſounded diſtinctly in Words derived from the *Greek* and *Latin*; as in *Phœ-be*, *Penelo-pe*, *Epito-me*, *Simi-le*, &c.

Q. Of What uſe is the ſilent *e*?

A. Though it is not heard itſelf, it ſerves often to lengthen the foregoing Vowel, and gives a ſoft Sound to *c*, *g*, and *th*, when placed immediately after them. Thus *o* is ſhort in the Word *not*, but long in *note*, the final *e* occaſioning that Difference in the Pronunciation: So alſo *c*, *g*, and *th*, which have a hard Sound in *lac*, *rag*, *breath*, acquire a ſoft one by the Addition of this ſilent Vowel; as *lace*, *rage*, *breathe*. It has the ſame Effect in the Middle of Words, whether expreſs'd, as in *advancement*, *encouragement*, &c. or underſtood, as in *judgment*,

judgment, *acknowledgment*, &c. instead of *judgement*, *acknowledgement*.

Q. Is *e* never silent but when it is final?

A. Yes; it is silent, or at least very obscure, in the last Syllable of many Words ending in *en*, where the Accent or Stress of the Voice in Pronunciation is laid upon the foregoing Syllable; as in *seven*, *heaven*, *bounden*, *beaten*, *darken*, &c. for these are pronounced as if they were wrote *sev'n*, *heav'n*, &c. and accordingly in Verse they are frequently used as Words of one Syllable.

Q. But though single *e* is seldom sounded long at the End of a Word, is not that Sound often express'd by some other Letters?

A. Yes, it is express'd several Ways, *viz.* by *y*, *ey*, *ee*, and *ea*; as in *folly*, *money*, *tree*, *flea*: But among these a

good Ear will eaſily diſtinguiſh three different Sounds.

I.

Q. How many Sounds has the Vowel *i*?

A. Beſides its ſhort and long Sound in common with other Vowels, it ſometimes has that of *u* ſhort, of *ee*, and of *y* Conſonant.

Q. When has it a long Sound?

A. It is long, according to the general Rule, when ſilent *e* concludes the Syllable; as in *hide*, *ride*, *wine*, &c. Alſo before *gh*, *ght*, *gn*, *ld*, *mb*, and *nd*, when they are found in the ſame Syllable; as in *high*, *fight*, *ſign*, *child*, *climb*, *kind*: But *build*, *guild*, and *limb* are to be excepted.

Q. When is *i* to be ſounded ſhort?

A. In all Words of one Syllable ending with a ſingle Conſonant, as *bid*, *lid*, *pin*, *rib*, *wit*, and in ſome that end with two, as *fiſt*, *gilt*, *hilt*, *mill*, *mint*,

mint, &c. But *pint* is pronounced long, and perhaps ſome others. —This Vowel is alſo ſhort when two of the ſame Conſonants meet together in the Middle of a Word ; as in *bitter*, *giddy*, *witty*, &c.

Q. When is it ſounded like *u* ſhort?

A. It often aſſumes that Sound when *r* immediately follows it; as in *bird*, *dirt*, *firſt*, *ſhirt*, *fir*, which are pronounced *burd*, *durt*, &c. But in all Words beginning with *irr*, the *i* retains its proper Sound; as in *irreverent*, *irreligious*, *irreſolute*, *irritate*, &c. — There are ſome other Exceptions to this Rule, as the Word *ſirrah*, where the *i* is ſounded like *a* ſhort, *ſarrah*; and *fir-tree*, *virtue*, *irkſome*, &c. where it is pronounced like *e* ſhort, *fer-tree*, *vertue*, *erkſome*, &c.

Q. When has *i* the Sound of *ee*?

A. In ſome few Words, as *machine*, *marine*, *magazine*, and *ſhire*.

 Q. When

Q. When is it ſounded like *y* Conſonant?

A. It has this ſound, or one very like it, when it comes in the Middle of a Word before *er* or *on*, or between *ſt* and a Vowel; as *collier* (coll-yer), *million*, (mill-yon), *celeſtial* (celeſt-yal), &c. And ſo it is ſounded in *Spaniard*, *billiard*, *poniard*, and Words that end in the ſame Manner.

Q. Does *i* ever loſe its Sound?

A. Yes, frequently; as in *buſineſs*, *faſhion*, *veniſon*, &c. which are pronounced *bizneſs*, *faſhon*, *venzon*, &c. And its Sound is very obſcure, if not quite loſt, in *devil*, *evil*, *goſſip*, and ſome others.

Q. Have you any thing farther to add relating to the Vowel *i*?

A. Yes; it is worth obſerving that no *Engliſh* Word ever ends in *i*; but either *e* is added to it, as *buſie*, *crucifie*, &c. or *y* is made uſe of in its room,

room, (which is now the common Way) and the Words wrote *busy*, *crucify*, &c.

O.

Q. How many distinct Sounds hath the Vowel *o*?

A. A *long* and a *short* one, as all other Vowels have; besides which, it sometimes sounds like *au*, *i*, *oo*, and *u* short.

Q. When is *o* sounded long?

A. When it ends a Word, as in *go*, *so*, &c. or when it comes before *ll*, *ld*, *lt*, *lst*, and *ugh*, as in *roll*, *gold*, *bolt*, *bolster*, *though*, &c. It is also long in many Words when it precedes *r* followed by a Consonant, as in *port*, *sword*, &c. and sometimes before *st* and *w*, as in *post*, *host*, *blow*, *crow*, &c. To these we may add all Words of one Syllable ending with a silent *e*, as *hope*, *tone*, &c. except *dove*, *love*, *gone*, and some few others. This Vowel is

alſo long when it ends a Syllable, as in *glo-ry*, *ho-ly*, &c. except where the following Conſonant is ſounded double, as in *body*, *codicil*, &c.

Q. When is it ſounded ſhort?

A. In all Monoſyllables (that is, Words of one Syllable) ending with a ſingle Conſonant, as *dog*, *hop*, *hot*, *top*, &c. Alſo when two of the ſame Conſonants meet together in the Middle of a Word, as in *hotter*, *robber*, *ſorrow*, &c.

Q. When is *o* ſounded like *au*?

A. In ſome few Words, as *broth*, *cloth*, *froſt*, &c. which we pronounce *brauth*, *clauth*, *frauſt*.

Q. When has it the Sound of *i*?

A. It ſounds like *i* ſhort in the Word *women*.

Q. When is it pronounced like *oo*?

A. In the Words *Rome*, *tomb*, *womb*, *move*, *prove*, and ſome others.

Q. When has it the Sound of ſhort *u*? A. Be-

A. Before *l*, as in *colour*, *colony*, &c. before *m*, as in *ſome*, *come*, *kingdom*, *fathom*, *random*, &c. except *common*, *commerce*, and ſeveral others. It has the ſame Sound in ſome Words before *n*, and *v*, as in *ſon*, *done*, *conduit*, *love*, *glove*, *dove*; alſo when it comes between *w* and *r*, as in *world*, *worſhip*, *worth*, &c. and frequently when it precedes *th*, as in *brother*, *mother*, *nothing*. In *apron*, *inviron*, *iron*, *citron*, *ſaffron*, it ſounds like *u* before the *r*; as *apurn*, *inviurn*, *iurn*, &c.

Q. Does *o* never loſe its Sound?

A. It is often ſounded very obſcurely, if not loſt, before *n* at the End of a Word; as in *button*, *mutton*, *capon*, *cotton*.

U.

Q. How many diſtinct Sounds has the Vowel *u*?

A. Two; a *long* one, and a *ſhort* one.

Q. When

Q. When muſt it be ſounded ſhort?

A. In all Monoſyllables ending with a Conſonant, as *dull*, *gun*, *ruſt*, &c. or when it comes before two Conſonants in the Middle of a Word, as in *butter*, *curtain*, &c. or a ſingle Conſonant that is pronounced double, as in *ſtudy*.

Q. When muſt it be ſounded long?

A. In all Monoſyllables ending with ſilent *e*, as *duke*, *muſe*, *tune*; except ſome few where two Conſonants follow the *u*, as *curſe*, *judge*, &c. It is alſo generally long when it ends a Syllable, as in *curious*, *dutiful*, &c.—— In Words of more than one Syllable, ending with ſilent *e*, eſpecially thoſe in *ure*, the *u* is ſometimes long and ſometimes ſhort, as the young Scholar will learn by Obſervation. Thus it is long in *mature*, *obſcure*, *ſecure*; but ſhort in *picture*, *ſcripture*, *venture*, and wherever the Streſs of the Voice is laid on

on the foregoing Syllable.

Q. Has *u* never any other Sound than theſe?

A. Yes, it ſometimes ſounds like *e* ſhort, as in *bury*, which we pronounce *berry*; and ſometimes like *i* ſhort, as in *buſy* (*bizzy*), &c.

Q. Does it never quite loſe its Sound?

A. Yes, generally when it comes after *g*, and is follow'd by another Vowel; as in *guard*, *gueſs*, *guilt*, &c. and ſometimes after *q*, as in *conquer*, *liquor*, *oblique*, &c.

Chap. III.

Of Double Vowels, *proper and improper.*

Q. WHAT do you call two Vowels join'd together in one Syllable?

A. They are uſually call'd *Diphthongs*,

thongs, a Word derived from the *Greek*; but we think it much more natural in an *Engliſh* Grammar to call them *Double Vowels*, which amounts to the ſame Thing.

Q. How many are there in the *Engliſh* Tongue?

A. Six *proper*, and ten *improper* ones. Thoſe are call'd *proper*, where a mix'd Sound of both Vowels is heard in pronouncing them; and *improper*, where only one Vowel is ſounded.

Q. Which are the *proper* ones?

A. The ſix following; *ai*, *au*, *ee*, *oi*, *oo*, *ou*; of which theſe Words are Examples, *maid*, *fraud*, *ſeed*, *toil*, *fool*, *houſe*. But it is to be obſerved, that *ai*, *au*, *oi*, and *ou* at the End of a Word are changed into *ay*, *aw*, *oy*, and *ow*; as *day*, *ſaw*, *boy*, *cow*: Theſe laſt are alſo frequently uſed in the Middle of Words, and ſometimes at the Beginning. *You* and *thou* are the only Exceptions

ceptions to this Obſervation.

Q. And do theſe ſix always retain their *mix'd* and *proper* Sound?

A. Not always; for *ai* is ſometimes ſounded like *e* or *i* ſhort, as in *captain*, *chaplain*, *fountain*, *wainſcot*, &c. So *au* is pronounced like *a* ſhort in *aunt*; *oo* is ſounded like *u* ſhort in *blood* and *flood*, and like *o* long in *door* and *floor*. *Ou* and *ow* are changed to *o* long in *ſoul*, *ſnow*, *blow*; to *o* ſhort in *cough*, to *u* ſhort in *couple*, *trouble*, *rough*; and to *oo* in *could*, *would*, *ſhould*. &c.

Q. Which Double Vowels do you call *improper*?

A. Theſe ten; *aa*, *ea*, *eo*, *eu*, *ei*, *ie*, *oa*, *oe*, *ue* and *ui*: To which may be added the Latin *ae*.

Q. What is the Sound of *aa*?

A. It ſounds like *a* long, as in *Aaron*; and like *a* ſhort, as in *Iſaac*; but it is very ſeldom met with.

Q. How is *ea* ſounded?

A.

A. Like *a* long, as in *ſwear*; like *a* ſhort, as in *heart*; like *e* ſhort, as in *head*; and like *e* long, as in *fear*.

Q. How many Sounds has *eo*?

A. It ſounds like *e* ſhort in *jeopardy*, *leopard*, &c. like *e* long, as in *people*; and like *o* ſhort, as in *George*.

Q. How is *eu* pronounced?

A. *Eu* or *ew* has the Sound of *u* long, as in *eunuch*, *feud*, *pew*, &c.

Q. How many Sounds has *ei*?

A. *Ei* or *ey* ſounds like *ai*, or *a* long, in *eight*, *fein*, *weight*, *obey*, *they*, &c. and like *e* long in *deceit*, *perceive*, *money*, &c.

Q. How many Sounds has *ie*?

A. That of *e* ſhort in *friend*, and of *e* long in *field*, *fiend*, &c. It is ſometimes uſed for *y* at the End of a Word.

Q. How is *oa* pronounced?

A. Generally like *o* long, as in *oak*, *toad*, *goat*; ſometimes like *au*, as in

in *broad*, *groat*, &c. In *goal* or *gaol*, a Prison, it sounds like *ai*, and is better written *jail*.

Q. How many Sounds has *oe*?

A. It sounds like *e* in *œconomy*, *Phœbe*, and all Words derived from other Languages: But it has the sound of *o* in the *English* Words *doe*, *foe*, *sloe*, *toe*, *woe*; and of *oo* in *shoe*.

Q. How is *ue* pronounced?

A. Frequently like *u* long, as in *blue*, *due*, *true*, *pursue*, &c. but when it follows *g*, it serves only to harden that Letter, and lengthen the foregoing Vowel, as in *dialogue*, *plague*, *rogue*, &c. In some few Words, as *guess* and *guest*, it is sounded like short *e*.

Q. How many Sounds has *ui*?

A. Three; namely, that of *i* long in *guide*, (and so *uy* in *buy*) that of *i* short in *build*, and that of *u* long in *fruit*. In *anguish*, *languish*, &c. both Vowels

Vowels ſeem to be pronounced.

Q. What have you to obſerve concerning *ae*?

A. This double Vowel belongs to the *Latins*, and we ſtill retain it in ſome of their Proper Names, as *Cæſar*. &c. but in moſt of our Words derived from that Language, we expreſs it by ſingle *e*, both in Writing and Pronunciation. The ſame may be ſaid of *oe* in all Words of foreign Extraction.

Q. Do no more than two Vowels ever meet together in one Syllable?

A. Yes, ſometimes three; as *uai*, in *acquaint*: *uee* in *queen*; *uoi* in *quoit*; *eau* in *beau* (ſounded *bo*), and in *beauty* (pronounced *buty*); *eou*, in *righteous*; *ieu* in *lieu*, and *iew* in *view*, both ſounded like *u* long. We have even ſome entire Words made up of three Vowels, without one Conſonant as *awe*, *ewe*, *eye*, *owe*.

Q. Have you any thing farther to add upon this Head?

A. I would remark upon the Whole, that these Rules must not be thought to comprehend all the mix'd Sounds of the Vowels in the *English* Tongue, which are so different in different Words, that a great deal must be left to be learnt by Practice and Observation.

Chap. IV.

Of the Consonants.

Q. WHAT is a Consonant?

A. A Letter which cannot be distinctly pronounced without a Vowel, either before or after it.—This will appear to any one who endeavours to utter only the Name of a Consonant; for suppose it to be *n*, he cannot mention it by itself, but putting

e before it he calls it *en*; if it be *t*, finds the ſame Difficulty, but adding *e* to it he pronounces it *te*.

Q. How many Conſonants have we in the *Engliſh* Tongue?

A. Nineteen; Namely, *b*, *c*, *d*, *f*, *g*, *h*, *j*, *k*, *l*, *m*, *n*, *p*, *q*, *r*, *ſ*, *t*, *v*, *x*, *z*; to which muſt be added *w*, and *y*, which are ſometimes Conſonants, and ſometimes Vowels.

Q. Are the Conſonants reckon'd all of one Kind?

A. No; they are uſually divided into *Half-Vowels* or *Liquids*, as *l*, *m*, *n*, *r*, which have a kind of imperfect Sound of themſelves; and *Mutes*, as *b*, *d*, and the reſt, which are quite ſilent, without the Help of a Vowel.—But Grammarians are not agreed in their Diviſion of the Conſonants, nor is it worth the young Scholar's while to puzzle himſelf much about it.

Q. Have the Conſonants any great

Variety

Variety or Difficulty in their Sounds?

A. Many of them have not; but I ſhall ſay ſomething of each as they ſtand in Order.

B.

Q. What have you to ſay concerning *b*?

A. This Letter never changes its Sound, but loſes it entirely before *t*, and after *m* in the ſame Syllable; as in *debt*, *debtor*, *lamb*, *dumb*, *thumb*. It alſo loſes its Sound at the Beginning of the Word *bdellium*.

C.

Q. How many Sounds has the Letter *c*?

A. Its proper Sound is a *hard* one like *k*, but it has alſo a *ſoft* one like *s*.

Q. When is it ſounded hard?

A. Before *a*, *o*, *u*, *l*, and *r*; as in *cat*, *corn*, *cup*, *cloth*, *crane*.

Q. When has it a ſoft Sound?

 A. Before

A. Before *e*, *i*, and *y*; as in *cellar*, *city*, *cyder*: Alſo before an *Apoſtrophe* (’), which is ſometimes uſed to denote the Abſence of an *e*, as in *plac’d* for *placed*. *Ci* in the Middle of a Word, when another Vowel follows, ſometimes ſounds like *ſh*, as in *muſician*, *ſocial*, &c.

Q. Is there no Exception to this Rule?

A. Yes; in ſome foreign Words *c* retains its hard Sound, though *e* follows it; as in *Aceldama*, *Cenchrea*, &c.

Q. When does *c* loſe its Sound?

A. When it comes before *k*, as in *back*, *ſack*; and generally between *ſ* and the Vowel *e* or *i*, as in *ſcene*, *ſcent*, *ſcience*, *ſciſſars*; but it keeps its hard Sound in *ſceptic*, *ſceleton*, &c. It is alſo ſilent in *verdict*, *victuals*, *indict*, and *muſcle*.

D.

D.

Q. What is to be obſerved concerning *d*?

A. Very little; except that it ſounds obſcurely before *g*, as in *judge*, and after *n* at the End of a Word, as in *huſband*, *hatband*, &c. It ſeems to be quite loſt in *riband*.

F.

Q. What Sound has the Letter *f*?

A. An attentive Ear will diſcern two Sounds: moſt commonly that of *ph* in *Philip*, but ſometimes another more inclining to that of *v*, as we frequently pronounce the Particle *of*.

G.

Q. How many Sounds has the Letter *g*.

A. Two; a *hard* one, and a *ſoft* one.

 Q. When

Q. When is it ſounded hard?

A. Before *a*, *o*, *u*, *l*, and *r*; as in *garden*, *gold*, *gun*, *glove*, *grove*: And always at the End of a Word, as *bag*, *dog*, *hug*, &c.

Q. When has it a ſoft Sound?

A. Uſually before *e*, *i*, *y*, as in *gentle*, *ginger*, *clergy*: But it retains its hard Sound before theſe Vowels in moſt Proper Names and foreign Words, as in *Gethſemane*, *Gilboa*, *Gilbert*, except *George*, *Geoffry*, *Egypt*. The following Words, *anger*, *finger*, *geeſe*, *gelding*, *give*, *gift*, *girdle*, *gizzard*, and many others, wherein *g* is pronounced hard before *e* and *i*, are alſo Exceptions from this Rule.

Q. When does *g* loſe its Sound?

A. When it immediately comes before *n* or *m* in the ſame Syllable; as in *gnaw*, *ſign*, *phlegm*, which are pronounced *naw*, *ſine*, *phlem*.

Q. When

Q. When two *gg*'s come together, how are they pronounced?

A. Both hard, whatſoever Vowel follows them, as in *ſwagger*, *bragging*, &c. Except *exaggerate*, *exaggeration*.

H.

Q. What have you to ſay concerning this Letter?

A. Some Grammarians make it a mere *Breathing*, and will not allow it to be a real Letter; but there is moſt Reaſon to follow thoſe who place it among the Conſonants.

Q. When is *h* pronounced?

A. Generally at the Beginning of a Word, but not always; for it is not ſounded in *hair*, *hour*, *honour*, *honeſty*, and ſeveral others, which will be beſt learnt by Practice and Obſervation. — It always loſes its Sound at the End of a Word after a Vowel, as in *Jehovah*, *Meſſiah*, &c. and when it follows *r*,

at in *rheum*, *rhetorick*, &c.

Q. Does not *h* often follow and mix itſelf with other Conſonants?

A. Yes; beſides *rh*, (of which we need ſay nothing farther) we often meet with *ch*, *gh*, *ph*, *ſh*, *th*, and *wh*; wherein we find Variety of Sounds.

Q. What is the Sound of *ch*?

A. Its proper *Engliſh* Sound is like *tſh*, as in *chalk*, *chair*, *church*, which are pronounced *tſhalk*, *tſhair*, *tſhurtſh*: But in moſt foreign Words it is ſounded hard like *k*; as in *chaos*, *character*, *chymiſt*, *Archimedes*, &c. Except *Cherubim*, *Rachel*, *Tychicus*, where it is ſoft; and *drachm*, *ſchiſm*, &c. where it is not pronounced at all. In Words that are made *Engliſh*, beginning with *arch*, if a Conſonant follow, the *ch* has its *Engliſh* Sound; as in *archbiſhop*, *archduke*, &c. but if it be follow'd by a Vowel, the Pronunciation is not ſo well determined; as in *archangel*, *architect*,

architect, &c. which ſome People pronounce ſoft, though Cuſtom at preſent ſeems to be in favour of the hard Sound, that is *arkitect*, *arkangel*, &c.

Q. Has *ch* no other Sound than thoſe you have mention'd?

A. Yes; in Words derived from the *French* it is ſounded like *ſh*, as in *chaiſe*, *chevalier*, *machine*, &c.

Q. How is *gh* ſounded?

A. At the Beginning of a Word it ſounds like hard *g*, as in *ghoſt*; at the End of ſome Words it ſounds like *ff*, as in *cough*, *trough*, *tough*, *rough*, *enough*, *bough*, *laugh*; at the End of others it is quite loſt, as in *high*, *nigh*, *thigh*, *through*, *though*; and it is often ſilent in the Middle of a Word, only lengthening the foregoing Vowel, as in *light*, *bright*, *night*, *fight*, *taught*, *thought*, &c.

Q. How is *ph* pronounced?

A. Juſt like *f*, whether it begin

or

or end a Syllable. Except *Phthiſic (tizzic)*, where the Sound of it is entirely loſt.

Q. What is to be obſerved of *ſh*?

A. Its Sound is the ſame as the *Engliſh ch*, not pronouncing the *t* before it: Or it ſounds like *ch* in *chaiſe*, and other *French* Words, as has been obſerved already.

Q. What Sounds has *th*?

A. It has two Sounds; one ſoft, ſomething like the Letter *d*, as in *thou*, *thee*, *this*, *that*, *thoſe*, &c. and the other ſtrong, approaching nearer to the Letter *t*, as in *thin*, *thick*, *think*, *thrive*, *throw*, &c.

Q. Does *h* never loſe its Sound after the *t*?

A. Yes, it is quite loſt in theſe proper Names, *Eſther*, *Anthony*, *Thomas* and *Dorothy*.

Q. How is *wh* pronounced?

A. Though the *w* is wrote before the

the *h*, the *h* is pronounced before the *w*, as will appear by attending to the Sound; for *when*, *where*, *white*, are much like *hooen*, *hooere*, *hooite*, ſwiftly pronounced. It is obſervable that the *wh* never occurs but in Words that are purely *Engliſh*.

J.

Q. How many Sounds has *j*?

A. Only one, which it always retains; namely, the ſoft Sound of *g* in *ginger*. It always begins a Word or a Syllable, and is followed by a Vowel, as in *jaw*, *jeſt*, *jilt*, *joy*, *injure*.

K.

Q. Has *k* any Variety in its Sound?

A. None at all, except that it ſounds ſomething like *h* (if it be not wholly loſt) when it comes before *n*

at

at the Beginning of a Word, as in *knave*, *kneel*, *knife*, &c.

Q. Is there any thing more worth obſerving with reſpect to this Letter?

A. You may take Notice, that it frequently occurs after *c* at the End of a Word, as in *lock*, *mock*, *ſtock*, &c. where one of the Letters ſeems to be ſuperfluous, for either the *c* or the *k* might be omitted, and the Sound would remain the ſame; but in the Middle of a Word they have both their Uſe. And hence it is, that though *k* is ſtill retain'd at the End of Words of *Engliſh* Extraction, it is now grown cuſtomary with People of the beſt Judgment, to omit this Conſonant, both in Writing, and Printing, at the End of Words derived from other Languages; as in *logic*, *muſic*, *phyſic*, *politic*, *prolific*, &c.

L.

Q. Does the Letter *l* vary in its ſound?

A. No,

A. No, but it is often loſt, or ſounded very obſcurely; as in the Words *calf*, *chalk*, *pſalm*, *ſalmon*, *vault*, *falcon*, *Lincoln*, &c.

M.

Q. Does *m* ever loſe its Sound?

A. It does in the old Words *accompt*, and *accomptant*, though they are now generally written *account* and *accountant*, according to the Pronunciation.

N.

Q. When is the Letter *n* ſilent?

A. It is never pronounced at the End of a Word after *m*, as in *damn*, *condemn*, *hymn*, *ſolemn*, *autumn*, &c. nor in *brick-kiln*, *lime kiln*, &c.

P.

Q. What is to be obſerved concerning the Letter *p*?

A. In regard to Sound, it is near akin

akin to the Letter *b*; but it is very obſcure, if not quite loſt, when it comes before *s* at the Beginning of a Word, or between *m* and *t*; as in *pſalm*, *pſalter*, *tempt*, *redemption*, &c. alſo in *receipt*.

Q

Q. What have you to obſerve in regard to the Letter *q*?

A. It has this peculiar to it, that an *u* always follows it; and ſome reckon it an uſeleſs Letter, becauſe *c* or *k* might very well ſupply its Place.

Q. Has it more Sounds than one?

A. Yes, a *ſoft* one at the Beginning of a Word or Syllable, as in *quick*, *quill*, *inquire*, &c. and a *hard* one, like *k*, in *que* at the End of a Word, as in *riſque*, *antique*, *oblique*. It is alſo hard in *liquor*, *conquer*, and ſome others, though at the Beginning of a Syllable.

R.

R.

Q. What have you to ſay of *r*?

A. Very little, as it has no Variety of Sound, and is commonly pronounced, except in the firſt Syllable of *Marlborough*. Some People ſound it obſcurely, or quite omit it, in the Words *marſh*, *harſh*, and a few others.

S.

Q. What Sounds has the Letter *s*?

A. Two; a ſharp or hiſſing Sound, which is its natural one; and a more obſcure and ſofter Sound, like *z*.

Q. When has it the hiſſing Sound?

A. In theſe four Monoſyllables, *this*, *thus*, *us*, *yes*. It is alſo pronounced in the ſame manner when *ſs* occurs, and after *ou*; as in *bliſs*, *kiſs*, *bleſſing*, *gracious*, *glorious*, *righteouſneſs*, &c. And always at the Beginning of a Word.

Q. When

Q. When is it ſounded like *z*?

A. In the Words *as*, *has*, *was*, *is*, *his*, and generally at the End of all Words but ſuch as are excepted in the foregoing Rule; as *hands*, *pans*, *pears*, *loves*, *ſees*, &c. It has frequently the ſame Sound in the Middle of a Word when it comes between two Vowels, as in *eaſe*, *cheeſe*, *roſe*, *priſon*, *reaſon*, *wiſely*, &c. and yet in the ſame Poſition it retains its natural Sound in *ceaſe*, *geeſe*, *doſe*, &c. So that after all that can be ſaid with reſpect to the Pronunciation of this and other Letters, the young Scholar will have much to learn from his own Obſervations and the Inſtructions of a careful Maſter.

Q. Does not *ſi* ſometimes ſound like *ſh*?

A. Yes, in Words ending in *ſion*; as in *paſſion*, *perſuaſion*, &c.

Q. Does not *s* ſometimes loſe its Sound?

A. Yes,

A. Yes, in the Words *iſle*, *iſland*, *demeſne*, *viſcount*, and ſome others.

T.

Q. How many Sounds has the Letter *t*?

A. Two; its own natural one, and ſometimes that of the hiſſing *s* or *ſh*.

Q. When does it keep its natural Sound?

A. Always at the Beginning or End of a Word; and generally in other Places, except when it comes before *i* followed by another Vowel, in which Caſe it ſounds like *s* or *ſh*; as in *nation*, *mention*, *ſatiate*, *ſatiety*, &c.

Q. Is there no Exception to this Rule?

A. Yes; when *s* or *x* immediately precedes the *t*, it retains its natural Sound, as in *celeſtial*, *queſtion*, *commixtion*, &c. and ſo it does in Plurals when the Singular ends in *y*, as in *cities*

ties from *city*, *duties from duty*, &c. We must also except some derivative Words, as *empties*, *emptiest*, *emptied*, from *empty*; *mightier*, *mightiest*, from *mighty*; *twentieth*, from *twenty*, &c. — It may likewise be added, that in *Greek* and *Hebrew* Proper Names the *ti* keeps its own natural Sound, as in *Antiochus*, *Phaltiel*, &c. but in *Latin* Words, as *Gratian*, *Antium*, it is sounded like *ſh*, according to the *Engliſh* Pronunciation.

Q. Does *t* change its Sound in any other Inſtances?

A. Yes; *ſt* is pronounced like *ſs* in *caſtle*, *thiſtle*, *neſtle*, *whiſtle*, and ſuch like Words.

V.

Q. What is obſervable with reſpect to the Letter *v*?

A. That it always goes before a Vowel, and never ends a Word without ſilent *e* after it: Nor does it follow

low any Conſonant in the ſame Syllable except *l* and *r*, as *calves*, *carve*, &c. In regard to its Sound, it bears a near Affinity to *f*, there being the ſame Difference between them as between *p* and *b*.

W.

Q. What have you to obſerve concerning *w*?

A. Its Sound as a Conſonant, at the Beginning of a Word or Syllable, is nearly that of *oo* ſwiftly pronounced, as has been intimated before in ſpeaking of *wh*; for *want* ſounds like *oant*, *winter* like *oointer*, &c. —— When it comes after *a*, *e*, *o*, it is a Vowel, and ſounds like *u*; as in *paw*, *ew*, *bow*.

Q. Does *w* ever loſe its Sound?

A. Yes, when *r* immediately follows it, as in *wrath*, *wretch*, *write*, &c. and after *s* in *ſword*, *ſwoon*, *anſwer*.

X.

Q. Has *x* any Variety in its Sound?

A. No, being always pronounced like *cs* or *ks*, whence it is call'd a double Conſonant. Thus *Alexander* is ſounded as if it were wrote *Alecſander* or *Alekſander*.

Q. Does it often begin Words?

A. It begins none except Proper Names, as *Xenophon*, *Xerxes*, &c.

Q. How many Ways is this Sound expreſs'd in *Engliſh* as well as by *x*?

A. By *cks*, as in *bricks*; by *ks*, as in *books*; by *cc* in the Middle of a Word when *e* or *i* follows, as in *accept*, *accident*; and by *ct* before *ion* as in *action*, *prediction*.

Y.

Q. What is obſervable in the Letter *y*?

A. That it is both a Vowel and Co

Conſonant; the former when it *ends* a Word or Syllable, the latter when it *begins* one: Thus in the Word *yeſterday*, the firſt *y* is a Conſonant and the laſt a Vowel.

Q. How many Sounds has it?

A. When a Conſonant, it ſounds ſomething like *ee* rapidly pronounced; as in *yard* (eeard), *yoke* (eeoke), *&c.* As a Vowel, at the End of Monoſyllables and ſome other Words it has the Sound of *i* long, as in *cry*, *dry*, *fly*, *apply*, *deny*; and ſo it would have if *ing* were added to any of theſe, as *crying*, *drying*, *denying:* But at the End of Words it generally ſounds more obſcurely, like *e*; as in *body*, *mercy*, *holy*, *liberty*, *glorioufly*, *thankfully*, &c. Wherever the double Vowels *ay*, *ey*, *oy* occur, they are ſounded like *ai*, *ei*, *oi*,

Q. Is *y* often met with in the Middle of Words?

A. No, except in Words of *Greek* Origin, as *hymn*, *rhyme*, *ſyllable*, *ſyſtem*, &c. and in ſome *Engliſh* ones where the Sound of *i* comes double, though in two diſtinct Syllables; as in *dying*, *frying*, &c.

Z.

Q. What is to be obſerved of the Letter *z*?

A. That it is reckon'd a double Conſonant, as containing the Sound of *ds*; but, howſoever it may have been formerly pronounced, we ſcarce perceive the *d* in it at preſent, being ſounded *ſoft*, like *s* in *cheeſe*, *roſe*, &c. — As to its Poſition, it may go before or after the Vowels, as in *zeal*, *zone*, *blaze*, *amaze*, &c. but can never immediately precede or follow another Conſonant in the ſame Syllable.

PART II.

Of SYLLABLES.

CHAP. I.

Their Definition, Number of Letters they may contain, &c.

Q. WHAT is a SYLLABLE?

A. *A compleat Sound, utter'd in one Breath,* which ſometimes conſiſts of a Vowel, as *a* in *a-lone*, *au* in *au-thor*, &c. and ſometimes of a Vowel or double Vowel join'd to one or more Conſonants; as *at*, *art*, *our*, *ours*, &c. — Without a Vowel no Syllable can be form'd; becauſe *bnd*, *rmp*, or any other Conſonants cannot be pronounced.

A *Syllable*'s a perfect Sound,
Wherein at leaſt *one Vowel*'s found;

Whoſe breathing Aid an *Utt'rance* grants
To *one* or *few'ral Conſonants.*

Q. How many Letters may there be in a Syllable?

A. The longeſt has no more than eight, as *ſtrength.*

Q. How many Syllables may there be in a Word?

A. As there are but eight Letters at moſt in one Syllable, ſo there are but eight Syllables in a Word, as *in-com-pre-hen-ſi-bi-li-ty*; and few *Engliſh* Words have ſo many.

CHAP. II.

Of dividing Syllables in SPELLING.

Q. WHAT is SPELLING?

A. The Art of compoſing Words out of Letters and Syllables.

Q. How

Q. How are the Letters to be divided in ſpelling Words of ſeveral Syllables?

A. All the Letters that make up the firſt Syllable muſt be put together, and pronounced; then the Letters that make up the ſecond Syllable muſt alſo be join'd together, and, when pronounced, be added to the firſt: And ſo proceed till the Word be finiſh'd. Take for Example the Word *humanity*.

h, *u*, ——— hu
m, *a*, — ma — hu-ma
n, *i*, — ni — hu-ma-ni
t, *y*, — ty — hu-ma-ni-ty.

Q. But how ſhall I know how many Syllables there are in a Word?

A By the ſeveral diſtinct Sounds that are in it, or the Pauſes that may be made in pronouncing it. For inſtance: In the Word *man* I find but one Sound, and therefore I know it

is

is but one Syllable; but in *manner* I perceive two diſtinct Sounds, each of which I utter ſeparately, *man-ner*; and therefore I am ſure the Word conſiſts of two Syllables. Again; in the Word *mannerly* I plainly diſcern three different Sounds, and therefore know it contains three Syllables, and accordingly divide it *man ner-ly*.

Q. What is the general Rule for true Spelling?

A. To put as many Letters to one Syllable, as make one diſtinct Sound in the Pronunciation of a Word.

Q. What particular Rules have you for ſpelling or dividing Words?

A. There are many; but the four following (with the Exceptions from them) will be ſufficient in moſt Caſes.

Q. What is the firſt Rule?

A. When a Conſonant is placed between two Vowels, in dividing the Syllables it muſt be join'd with the latter;

latter; as *pa-per*, *na-ked*, *ri-ver*, &c. Except *x*, which is always join'd to the former, as *ex-alt*, *ex-ample*, *Ox-on*. —*N. B.* That *ch*, *ph*, *th*, and *ſh*, are to be counted ſingle Conſonants, and belong to this Rule, as in *fa-ther*, *cy pher*; except when they are ſounded apart, as in *pot-hook*, *up-hold*, &c.

Q. Are there not ſome Words wherein a ſingle Conſonant between two Vowels is pronounced with the former, and muſt it not accordingly be join'd to it in ſpelling?

A. In many Words the Sound of the Conſonant is really double, and belongs properly to both Syllables; as in *image*, *body*, *puniſh*; and yet Cuſtom has join'd the Conſonant to the latter in Spelling; as *i-mage*, *bo-dy*, *pu-niſh*.

Q. What is the ſecond Rule?

A. When two Conſonants of the ſame Kind come together in the Middle of a Word, they muſt be divided;

as in *bor-row*, *com-mon*, *let-ter*, *fol-ly*, &c.

Q. What is the third Rule?

A. When ſeveral Conſonants come together in the Middle of a Word, they muſt be placed in the Syllables according to the diſtinct Sounds; as in the Words *re-ſtore*, *ta-ble*, *be-ſpeak*, where the middle Conſonants all belong to the laſt Syllable: But the very ſame Conſonants in *maſ-ter*, *pub-liſh*, *whiſ-per*, are beſt divided, one to the firſt Syllable, and the other to the latter, becauſe they are ſo pronounced.

Q. What is the fourth Rule?

A. When two Vowels come together in the Middle of a Word, and both of them are pronounced in diſtinct Sounds, they muſt be placed in different Syllables; as in *cre-ate*, *ru-in*, *re-enter*, &c. —— But the very ſame Vowels in the Words *ceaſe*, *guilt*, *bleed*,

bleed, being utter'd in one Sound make but one Syllable, and therefore muſt not be divided.

Q. What Sort of Words are excepted from theſe Rules?

A. None from the laſt; but Compound and Derivative Words are excepted from the other three.

Q. What is a *Compound* Word?

A. It is either made up of two diſtinct Words, as *houſe-wife*, *free-hold*, *with-out*, *ſap-leſs*, *thank ful*, &c. or of one Word, and a Syllable preceding it call'd a *Prepoſition*, ſuch as *ad*, *en*, *in*, *un*, *ſub*, *per*, *de*, *diſ*, *pre*, *tranſ*, *re*, &c. whence are form'd ſuch Words as theſe; *ad orn*, *en-able*, *in-ure*, *un-equal*, *ſub-ordinate*, &c.

Q. What is a *Derivative* Word?

A. That which is form'd of another Word, by adding to it a Syllable call'd a *Termination*; ſuch as *ed* in *want-ed*, *en* in *ſilk-en*, *eſs* in *count-eſs*, *eſt*

eſt in *read-eſt*, *eth*, in *break-eth*, *er* in *hear-er*, *ing* in *will-ing*, *iſh* in *fool-iſh*, *iſt* in *art-iſt*, *ous* in *danger-ous*, *ly* in *friend-ly*, &c. In theſe, and all others of the like Kind, the Single and Primitive Words muſt retain their own proper Letters and Syllables, and the little Prepoſitions and Terminations be ſpelt diſtinct by themſelves; not *e-nable*, *i-nure*, *wan-ted*, *ſil-ken*, *coun-teſs*, *rea-deſt*, &c.

Q. Which Words amongſt theſe are Exceptions from the Rules above?

A. The Word *en-able* is an Exception from the firſt, according to which it muſt have been divided *e-nable*; ſo according to the ſecond Rule, *will-ing* ſhould have been wrote *wil-ling*; and according to the third Rule, *count-eſs* and *art-iſt*, might as well have been ſpelt *coun-teſs* and *ar-tiſt*, for ſuch a Diviſion agrees well enough with the Pronunciation.

Q. Are

Q. Are not ſome *Derivative* Words to be ſpelt according to the common Rules?

A. Yes, ſuch as are derived from Words ending in a ſingle Conſonant, which double it before the Termination; as *ſad-der*, not *ſadd-er* from *ſad*; *commit-ting*, not *committ-ing*, from *commit*.—To theſe may be added Derivatives from Words in *e*, which loſe it before the Termination, as *wri-teth*, *wri-ter*, *wri-ting*, from *write*; which Spelling, though not ſtrictly true, is generally follow'd, and indeed is much more agreeable to the Pronunciation than *writ-eth*, *writ-er*, &c.

Q. Have you any thing farther to ſay upon this Subject?

A. Let me obſerve, with regard to *Compound* Words, that as ſeveral of them are derived from the *Latin*, *Greek*, &c. it is not an eaſy Matter, without ſome Knowledge of thoſe Lan-

Languages, to diſtinguiſh their Primitives, and to divide their Syllables properly. The *Engliſh* Scholar, therefore, cannot be juſtly blamed, if he ſpell ſuch Words according to the common Rules, and write (for Inſtance) *a-dorn* inſtead of *ad-orn*; which Miſtake he naturally falls into for want of knowing that it is derived from a *Latin* Word compounded of *ad* and *orno*.

PART III.

Of WORDS.

CHAP. I.

Their Definition, Uſe, and *Sorts.*

Q. WHAT are WORDS?

A. *Diſtinct, articulate Sounds, whereby we expreſs our Ideas or Notions*

tions of Things, and convey our Thoughts to one another: And these Sounds are represented in Writing by certain Marks or Characters, of which we have already spoken.

From low Foundations, wisely laid,
The Fabrick rears its lofty Head:
From A, B, C thus well instructed
We are by gentle Steps conducted,
Until by various Sounds combin'd
In WORDS we speak our hidden Mind;
Tell to each other what we know,
And into *social Beings* grow.

Q. What does each Word consist of?

A. Of one or more Syllables.

Q. What are our Words employ'd about in Discourse?

A. Whatever is the Object of our Senses, Reflection, or Understanding, may be the Subject of our Discourse;

and this may be either a Thing or Subſtance, or the Manner or Quality of a Thing; or the Action of a Thing, or the Manner or Quality of that Action.

Q. Have we Words in our Language ſuited to all theſe Things?

A. Yes, and theſe are of four Sorts, which are ſufficient to expreſs all our Thoughts: And therefore, inſtead of *eight* (the uſual Diviſion) we ſhall make but *four Parts of Speech*, or *four Heads*, to which every Word in all Languages may be reduced.

Q. What do you call them?

A. *Names*, *Qualities*, *Affirmations*, and *Particles*.

Chap. II.

Of Names.

Q. WHAT do you mean by Names?

A. *Names*, or *Nouns Subſtantives*, (as

(as they have been uſually call'd) are Words that expreſs *Things* themſelves, that convey a certain Idea to the Mind, and need not the Help of any other Word to make us underſtand them: Such as *an apple, a pear, a man, a horſe, ſickneſs, health, happineſs, miſery*, &c.

Q. Is there no other Way by which Names are diſtinguiſh'd?

A. Yes; as *Names* expreſs *Things* themſelves, you cannot put the Word *Thing* after them without Nonſenſe: Thus you cannot ſay *apple thing, man thing, happineſs thing*, and the like. Hereby they are diſtinguiſh'd from *Qualities*, after which the Word *Thing* makes good Senſe; as *great thing, white thing, happy thing*, &c.

Q. How many Sorts of Names are there?

A. Three; *Common, Proper*, and *Perſonal.*

Q. What are *Common* Names?

A. Such as agree to or expreſs a whole Kind; as *man* is a Name common to all Men, *city* to all *Cities*, and *river* to all Rivers.

Q. What are proper Names?

A. Such as diſtinguiſh Particulars from others of the ſame Kind: as *Peter* is the Name of ſome particular Man, *London* of a certain City, and *Thames* of a certain River.

Q. What are *Perſonal* Names?

A. Thoſe which are uſed inſtead of other Names, to avoid the Repetition of the ſame Word: As *I*, inſtead of my own Name, *thou* or *you*, inſtead of your Name; *he* and *ſhe*, for his and her Name; and *it*, when we ſpeak of a Thing that has no Diſtinction of Sex.

Q. How many Perſons are there?

A. Three; for whatever is ſpoken in Diſcourſe is either *of ourſelves*, *to another*, or *of a third*. Q. How

Q. How do you diſtinguiſh the Perſons?

A. In ſpeaking of myſelf I uſe the Word *I*, which is call'd the firſt Perſon ſingular; if more than one ſpeak of themſelves, they uſe *we*, which is the firſt Perſon plural. — Speaking to another we uſe *thou* or *you*, which is call'd the ſecond Perſon ſingular; to more than one we uſe *ye* or *you*, which is the ſecond Perſon plural. — If we ſpeak of a Perſon abſent, we ſay *he*, or *ſhe*, and *it* of a Thing that has no Sex; all which are the third Perſon ſingular. When we are ſpeaking of more Perſons or Things than one, we uſe the Word *they*, which is call'd the third Perſon plural.

Q. Since *you* belongs really to the plural Number, how comes it to be uſed in ſpeaking to a ſingle Perſon?

A. It is an Impropriety, which Cuſtom has eſtabliſh'd; *thou* being ſel-

dom uſed but in our Addreſſes to GOD, or by way of Familiarity, Contempt, Anger, or Diſdain.

Q. What Sort of Names are *who* and *what?*

A. They are call'd *perſonal Interrogatives*, being commonly uſed in aſking Queſtions.

Q. Is there any Difference in the Uſe of them?

A. Yes; *who* is only uſed in ſpeaking of Perſons, as *Who is that Boy: What* is uſed in ſpeaking either of Perſons or Things; as *What Man came in juſt now? What Top have you loſt? What Place do you chooſe?*

Q. Does *who* always imply a Queſtion aſk'd?

A. No; it is frequently a *Relative*, having a Relation to ſome foregoing Words; as, *The Boy whom I love, The Men who built the Houſe.* Here *whom* has an evident Relation to *Boy*, and *who* to *Men*. Q. Wherein

Q. Wherein do *perſonal* Names differ from other Names?

A. In being expreſs'd one way before an Affirmation (or Verb) and another after it: As, *I love my Father*, *my Father loves me*; *We love* John, John *loves us*. Here the perſonal Name *I*, before the Affirmation *love*, is changed into *me* after it, and ſo likewiſe *we* into *us*; whereas *Father* and *John*, which are not perſonal Names, are the ſame both before and after the Affirmation. — When theſe perſonal Names precede the Affirmation, it may be call'd their *leading State*; and when they come after it, we may call it their *following State*.

Q. How ſhall I learn theſe different States or Variations of the perſonal Names?

A. Take them in one View as follows:

		Leading State.	Following State.
1. Perſ.	Sing.	*I*	*Me.*
	Plur.	*We*	*Us.*
2. Perſ.	Sing.	*Thou*	*Thee.*
	Plur.	*Ye*	*You.*
3. Perſ.	Sing.	*He*	*Him.*
		She	*Her.*
	Plur.	*They*	*Them.*
Interrog.		*Who*	*Whom.*

Q. Do *what* and *it* never vary their Ending?

A. No, they are invariable.

Q. Are none but perſonal Names ſubject to Variation?

A. Yes; other Names have different Endings, but not in the ſame Number.

Q. What is meant by *Number?*

A. The Diſtinction of *one* from *more.*

Q. How many Numbers are there?

A. Two; the *Singular*, which we make uſe of when we ſpeak only of

one

one Perſon or Thing, as a *man*, a *boy*, a *pen*, a *nut*, an *oyſter*; and the *Plural*, which we uſe in ſpeaking of *more* Things or Perſons *than one*, as *men*, *boys*, *pens*, *nuts*, *oyſters*.

Q. How is the Plural Number form'd?

A. By adding *s* to the Singular; as *hand*, *hands*; *apple*, *apples*; *top*, *tops*; *whip*, *whips*. And it is obſervable, that in Words ending in *ce*, *ge*, *ſe*, and *ze*, the Addition of the *s* makes alſo another Syllable; as in *face*, *faces*; *page*, *pages*; *nurſe*, *nurſes*; *ſize*, *ſizes*; for otherwiſe the *s* could not be pronounced.

Q. Are all Plurals made by adding *s* only?

A. No; for when the Singular ends in *ch*, *ſh*, *ſs*, or *x*, then *es* muſt be added; as *church*, *churches*; *diſh*, *diſhes*; *aſs*, *aſſes*; *fox*, *foxes*.

Q. Have

Q. Have you no other Exceptions to the general Rule?

A. Yes; many Names ending in *f* or *fe* make their Plurals by changing for *fe* into *ves*; as *calf*, *calves*; *leaf*, *leaves*; *knife*, *knives*; *wife*, *wives*; &c. But *hoof*, *roof*, *proof*, *dwarf*, *ſcarf*, *wharf*, *handkerchief*, *miſchief*, *relief*, *grief*, *ſtrife*, *reproof*, are made plural by adding *s* only; and ſo are Words ending in *ff*, except *ſtaff*, which makes *ſtaves*.

Q. Do all plural Names end in *s* or *es*?

A. No; *man* makes *men*; *woman*, *women*; *child*, *children*; *brother*, *brethren*, as well as *brothers*; *ox*, *oxen*, &c. *Louſe* alſo makes *lice*; *mouſe*, *mice*; *penny*, *pence*; *gooſe*, *geeſe*; *foot*, *feet*; *tooth*, *teeth*; and from *ſow* comes *ſwine*, which comprehends both Male and Female, and is uſed in the Singular as well as the Plural. To theſe Irregulars

Irregulars may be added *cow*, which makes *cows* or *kine*.

Q. Have all Names *two* Numbers?

A. No; ſome want the Singular, others the Plural.

Q. What Names have no Singular Number?

A. Such as *bellows*, *tongs*, *ſciſſars*, *ſnuffers*, *breeches*, *lungs*, *bowels*, *thanks*, *wages*, &c.

Q. Which of them want the Plural?

A. Proper Names in general, except ſome few which have no Singular, as *Alps*, a famous Chain of Mountains dividing *Italy* from *France* and *Germany*. We ſometimes ſay, indeed, the *Alexanders*, the *Marlboroughs*, the *Boyles*, the *Newtons*, &c. but this is a figurative Way of ſpeaking, including under thoſe proper Names all ſuch as reſembled them in their Valour, Learning, or other Qualifications. —

Under

Under this Head muſt likewiſe be placed the Names of Virtues and Vices; as *juſtice*, *charity*, *pride*, *envy*: Of Metals; as *gold*, *ſilver*, &c. Of Herbs; as *ſage*, *mint*, *fennel*, *roſemary*, *ſpinage*, *parſley*: Of ſeveral Sorts of Corn; as *wheat*, *rye*, *barley*; ſo likewiſe *chaff*, *bran*, *meal*: Of Liquids; as *beer*, *milk*, *vinegar*, *urine*, &c. Of unctuous Matter; as *honey*, *butter*, *marrow*, *ſulphur*, *tar*, *pitch*, &c. Of abſtract Qualities; as *ſwiftneſs*, *paleneſs*, *wiſdom*, *contempt*, &c. To which may be added *hunger*, *people*, *offſpring*, *duſt*, *wool*, and many others, not reducible to any certain Claſs.

Q. Have you any thing farther to obſerve with reſpect to Number?

A. It is worth taking notice, that ſeveral Names have the ſame Ending in both Numbers; as *deer*, *ſheep*, *ſwine*.

Q. Is there not ſome Diſtinction of *Sex* in Names, as well as of *Numbers*?

A. In

A. In *Latin*, *Greek*, and ſome other Languages, the Gender or Sex is diſtinguiſhed by changing the Ending of the Quality or Adjective, but this is never varied in *Engliſh*.

Q. How then are the Sexes diſtinguiſhed in our Language?

A. Several Ways: 1. By the perſonal Names *he*, *him*, which we uſe in ſpeaking of Males; *ſhe*, *her*, uſed to expreſs Females; and *it*, which we apply to Things that have no Diſtinction of Sex. 2. By two different Words; as *boy*, *girl*; *brother*, *ſiſter*; *duck*, *drake*; *gooſe*, *gander*, &c. 3. When we have not two Words to denote the Difference of Sex, we do it by putting a Quality or other Word before the Name; as *male child*, *female child*; *man ſervant*, *maid ſervant*; *he-goat*, *ſhe-goat*, *cock-ſparrow*, *hen-ſparrow*. 4. In ſome few Words the Female is diſtinguiſhed from the Male

by

by the Change of the Termination into *eſs*; as *abbot*, *abbeſs*; *count*, *counteſs*; *heir*, *heireſs*; *prince*, *princeſs*; or into *ix*, in theſe two, *adminiſtratrix*, *executrix*, from *adminiſtrator* and *executor*.

Chap. III.

Of Qualities.

Q. WHAT are Qualities?

A. *Qualities*, or *Adjectives*, (as they are generally called *in* our Grammars) are *Words expreſſing the Manners, Properties and Affections of Things or Subſtances*; as *good*, *bad*, *white*, *black*, *wiſe*, *fooliſh*, &c. which of themſelves are not Senſe, but muſt have a Name join'd to them to make them underſtood; as *a good boy*, *a wiſe man*, *a white ſheet*, &c.

Q. How

Q. How are Qualities distinguish'd from other Parts of Speech?

A. By making Sense with the Word *thing* after them, as has been before observed. Thus I can say, *a good thing*, *a wise thing*, &c. which shews that *good* and *wise* are *Qualities*, or Adjectives; but it would be Nonsense to say *boy thing*, *man thing*, &c. which shews that *boy* and *man* are *Names*, or Substantives.

Q. Have Qualities any Difference of Number?

A. No; for in the Singular we say *good boy*, and *good boys* in the Plural, not *goods boys*.

Q. Are Names ever changed into Qualities?

A. They seem to be so in the following Instances; *man's nature*, for the *nature of man*; *Dryden's works*, for the *works of Dryden*; the *church's peace*, for the *peace of the church*.

These

These are term'd *possessive Qualities*, or *Qualities of Possession*, and answer to what in the *Latin* Tongue is call'd the *Genitive Case*; and perhaps it is the only Case we have in our Language.

Q. How are these *possessive Qualities* express'd in Plural Names that end in *s*?

A. The *s* is not repeated, but to shew the Omission of it, a little Mark call'd an *Apostrophe* ought to be added at the End of a Word; as, the *Commons' house*, the *Stationers' Arms* for the *House of Commons*, the *Arms*, *of the Stationers*; not *Stationers's*, or *Commons's*. In Names of the Singular Number, however, the *s* is doubled; as in *Charles's book*, *James's penknife*, &c. though even in these the last *s* is sometimes omitted, especially in Poetry.

Q. Are

Q. Are Names ever uſed as Qualities without *s* added to them, or any other Variation?

A. Yes, and then the two Names are generally join'd together with this Mark (-) call'd a *Hyphen*; as, a *ſea-fiſh*, for a *fiſh of the ſea*; an *India-voyage*, for a *voyage to India*; a *ſilver-buckle*, for a *buckle made of ſilver*, &c. —Theſe are call'd *reſpective Qualities*.

Q. Are any Qualities derived from perſonal Names?

A. Yes, and are call'd *perſonal Poſſeſſives*; namely, *my*, *mine*; *thy*, *thine*; *his*; *her*, *hers*; *our*, *ours*; *your*, *yours*; *their*, *theirs*.

Q. Is there any Difference in uſing them?

A. Yes; *my*, *thy*, *her*, *our*, *your*, *their*, muſt have a Name after them; as *my hat*, *thy book*, &c. But *mine*, *thine*, *hers*, *ours*, *yours*, *theirs* are

uſed by themſelves to prevent the Repetition of the Name; as, *this hat is mine*, i. e. *my hat: Whoſe book is this? Thine*; that is, *thy book*. Theſe two indeed, *mine* and *thine*, are ſometimes uſed indifferently before a Name beginning with a Vowel; as *my arm*, or *mine arm*; *thy apron*, or *thine apron*. — *His* is uſed with or without the Name; as *this is his apple*, or *this apple is his*. — We ſhall exhibit theſe *Poſſeſſives* in one View, as we did the *Perſonal Names*.

			With a Name.	Without a Name.
1 Perſ.	Sing		*My*	*Mine.*
	Plur.		*Our*	*Ours.*
2 Perſ.	Sing.		*Thy*	*Thine.*
	Plur.		*Your*	*Yours.*
3 Preſ.	Sing.	*His*		*His.*
		Her		*Hers.*
	Plur.		*Their*	*Theirs.*

To

To theſe we may add *its*, which is never uſed without a Name; as, *I like, its colour, its ſhape*, &c.

Q. What Parts of Speech are *this, that, the ſame, which?*

A. Qualities.

Q. Have they any particular Names to expreſs their Kind?

A. *This* and *that* are call'd *Demonſtratives*, becauſe they ſhew what particular Perſon or Thing we mean; as, *this horſe, that fiſh*, &c. *This* makes *theſe*, and *that* makes *thoſe*, in the Plural Number; and perhaps they are the only Qualities that have a Plural. *This* and *theſe* relate to Things near at hand; *that* and *thoſe* to Things farther off.

Q. Is not *that* ſometime uſed inſtead of *who, whom*, or *which?*

A. Yes; as, *I ſaw a man that* [who] *was mad. He was in the ſame ſtreet that* [which] *I was in. He is*

the man that [whom] *we ſaw yeſterday.*

Q. How is *which* uſed?

A. In ſpeaking of Things, as *who* and *whom* do of Perſons. When it aſks a Queſtion, it is call'd an *Interrogative*; as *Which is the Houſe?* But it is term'd a *Relative* when it has a Relation or refers back to Words foregoing; as, *I found the Buckle which you loſt*; where it evidently refers to *Buckle*. It is the ſame in both Numbers.

Q. Are there any other Sorts of Qualities?

A. Yes, thoſe which Grammarians generally call *Participles*, which ſignify *being*, *doing*, or *ſuffering*. Of the firſt Kind are *being* and *been*; as, *I being a man*; *I have been a Child*, &c. The ſecond Sort, which imply *doing*, end in *ing*, as, *loving Friend:* And thoſe which betoken *ſuffering* generally in

in *ed*; *I was* loved *by every body*; but ſometimes in *e*, *n*, or *t*, as *the bed is* made, *the ſun is* riſen, *the coals are burnt.* — In theſe Inſtances, perhaps, the *Participles* have more of the Nature of *Affirmations* than of *Qualities*; but we ſhall venture to call them all by that Name, and oftentimes they are merely ſuch without any Room for Diſpute.

Q. When are the Particles mere Qualities?

A. When they are join'd to Names, as a *learned man*, a *ſcolding woman*, &c. and when they may be compared, as *loving*, *more loving*, *moſt loving.*

Q. What Parts of Speech are *a* and *the?*

A. They may be reckon'd amongſt Qualities, being join'd to Names as other Qualities are; but they are uſually call'd *Articles.*

Q. What is their Uſe?

A. The Article *a* (or *an* before a Vowel) does not reſtrain the Word to which it is prefix'd to any Particular; as, *a king*, *an emperor*, which means no more than *ſome king*, *ſome emperor or another*: But the Article *the* gives the Name, before which it ſtands, a fix'd and determined Signification; as, *the king*, *the emperor*, means ſome particular King or Emperor of whom we are ſpeaking; ſuppoſe the King of *England*, or the Emperor of *Germany*.

Q. Are the Articles ſet before proper Names?

A. Very ſeldom; except where ſome Word is underſtood, as, *the Thames*, that is, *the* River *Thames*; or by way of Diſtinction or Eminence, as, *he is a William*, i. e. one of that Name; *he is a Cicero*, that is, an excellent Orator.

Q. What other Names have no Article before them?

A. No

A. No Article is uſed when the Name expreſſes the Thing in general; as, *man is mortal*, not *a man*, or *the man*. Nor will the particular Names of Virtues, Vices, Herbs, Metals, *&c.* admit of *a* or *an* before them; as *ſobriety*, *drnnkenneſs*, *ſpinage*, *ſilver*, &c.

Q. Are the Articles ever placed before Qualities?

A. Yes; when ſome Name is expreſs'd or underſtood; as *George the Second*, i. e. *king of* England *of that Name*. They are alſo uſed when Qualities are put for Names; as *he hit the white*, *we danced on the green*: Or perhaps even in theſe Expreſſions the *Name* is underſtood; as if it were *white mark*, and *green turf*.

Q. Can you mention any farther Difference between Qualities and Names?

A. Yes; for moſt of them admit of Degrees of Compariſon, which Names do not.

Q. How

Q. How many Degrees of Comparison are there?

A. Two; the *Comparative*, and the *Superlative*, which are form'd from the Quality in its *Positive* State.

Q. What is the *Positive* State of a Quality?

A. When it is expreſſed ſimply and abſolutely, without Relation to the like Quality in any other Thing; as *fair*, *hard*, *ſtrong*, &c.

Q. What does the Comparative Degree expreſs?

A. It expreſſes the Quality of a Thing ſomewhat increaſed or diminiſh'd.

Q. How is it form'd?

A. By adding *er* to the Quality, as *fair-er*, *hard er*, *ſtrong-er*; or by adding *r* only, to Words that end in *e*, as *wiſe*, *wiſer*.

Q. What does the Superlative Degree expreſs?

A. The

A The utmoſt Increaſe or Diminution of a Quality.

Q. How is it form'd?

A. By adding *eſt* to the Quality, as *fair eſt*, *hard eſt*, *ſtrong-eſt*, or *ſt* only, to the Words in *e*, as *wiſe*, *wiſeſt*.

Q. Is the Compariſon never made without changing the Termination of the Quality?

A. Yes; frequently by the Words *more* and *moſt*, as *fair*, *more fair*, *moſt fair*, and, ſometimes, inſtead of *moſt*, we uſe *very exceeding*, or the like.

Q. Give me an Example of the Uſe of theſe Degrees of Compariſon?

A. Firſt, I barely and ſimply aſſert that *Mary* is *fair*; but, comparing her with *Anne*, I perceive that *Anne* is *fairer*; and, making a farther Compariſon between them and *Martha*, I find that *Martha* is the *faireſt* of them all, or poſſeſſes the higheſt Degree of Beauty.

Q. Are

Q. Are all Qualities compared by a Change of Termination, or by the Words *more* and *moſt*?

A. No, ſome are Irregulars; as *good*, *better*, *beſt*; *bad*, *worſe*, *worſt*; *little*, *leſs* or *leſſer*, *leaſt*; *much* or *many*, *more*, *moſt*.

Q. How ſhall I know what Qualities may be compared?

A. Thoſe that make good Senſe with the Words *more*, *moſt*, or *very* before them will admit of Compariſon: Others will not, as *all*, *ſome*, *any*; becauſe their Signification cannot be increaſed.

Chap. IV.

Of Affirmations.

Q. What is an Affirmation?

A. An *Affirmation* (commonly call'd a *Verb*) is a Part of Speech that betokens *Being*, *Doing*, or *Suffering*: Or rather, it is a Word uſed whe

when we *affirm one Thing for another*; with the ſeveral Circumſtances of *Time, Number* and *Perſon*.

Q. How do Affirmations ſignify *Being?*

A. They not only expreſs the ſimple Exiſtence of Things, as *John is*, or *John lives*, i. e. *exiſts*, or *is living*; but alſo in what manner they exiſt and are affected, as *John walks, ſtands, ſits*, &c. is *hot, cold, angry*, or *pleaſed*, &c.

Q. What Sort of *Doing* or Action is denoted by Affirmations?

A. All manner of Actions, either of the Mind or Body; as, *to think, to love, to fight, to ſing, to dance.*

Q. What Kind of *Suffering* do they expreſs?

A. All the various Manners in which one Perſon or Thing is acted upon or affected by another; as, *John is beaten, Mary is loved, a good boy is praiſed.*

Q. How do Affirmations expreſs *Time?* A. As

A. As they ſpeak of a Thing *doing*, *done*, or *not done*, they expreſs three different *Times*, the *Preſent*, the *Paſt*, and the *Future*, or the Time to come.

Q. Are there no more than theſe three Times?

A. There are not, ſtrictly ſpeaking; but if we conſider an Action as *finiſh'd*, or *not finiſh'd*, we may reckon two preſent Times, two paſt, and two future.

Q. How can that be?

A. 1. There is the preſent Time of the Action not finiſh'd; as, *I write*, or *am writing*, (now) *but have not done*. And the preſent Time of the Action finiſh'd; as, *I have written* (now) *and done*. 2. The paſt Time of the Action not finiſh'd; as, *I did write*, or *was writing*, (then) *but had not done*: And the ſame of the Action finiſh'd; as, *I had written*, (then) *and done*. 3. The future Time of the Action not

not finiſh'd; as, *I ſhall write*, or *be writing*, (hereafter) *but ſhall not have done:* And the ſame of the Action finiſh'd; as, *I ſhall have written*, (hereafter) *and done.*

Q. How ſhall I know the Preſent Time?

A. It is the Affirmation itſelf, as *love*, *dance*. The paſt Time generally ends in *ed*; as *loved*, *danced*.

Q. How are the other Times expreſs'd?

A. By *have*, *ſhall*, *will*, &c. before the Affirmation.

Q. How do we expreſs the *Perſons* of the Affirmations?

A. By the perſonal Names, *I*, *thou*, *he*, *ſhe*, *it*; *we*, *ye* or *you*, and *they*.

Q. Does the Difference of Perſons make any Alteration in the Affirmations?

A. Yes, they vary their Endings in the ſecond and third Perſons Singular;

lar; as, *I love, thou loveſt, he loveth* or *loves:* But the plural Affirmations are always the ſame with the firſt Perſon Singular; as, *we love, ye love, they love:* Except *I am, we are.*

Q. As there are but two Times expreſs'd by the Affirmation itſelf, how are its other Times and Manners denoted?

A. By the nine following Words call'd *helping Affirmations*, viz. *do will, ſhall, may, can, muſt, ought, have, am,* or *be*; which are placed before other Affirmations, and ſignify *Time, Power, Will, Liberty, Neceſſity, Duty*, &c.

Q. What is the Uſe of *do* before another Affirmation?

A. To expreſs the preſent Time emphatically, that is, with Force and Diſtinction.

Q. How is it form'd?

A. I *do*, thou *doſt*, he *doth* or *does*; we, ye, they *do:* And in the paſt Time,

Time, I *did*, thou *didſt*, he *did*; the Plural according to the Rule above-mention'd, that is, like the firſt Perſon ſingular.

Q. Do Affirmations change their Endings when they follow theſe helping Words?

A. No; as, *I do love*, *thou doſt love*, &c.

Q. What Time do *will* and *ſhall* denote?

A. The future. They make *wilt* and *ſhalt* in the ſecond Perſon ſingular.

Q. What is the Difference between *will* and *ſhall*?

A. When we only ſimply foretell, we uſe *ſhall* in the firſt Perſon, and *will* in the reſt: But when we promiſe, threaten, or engage, we uſe *will* in the firſt Perſon, and *ſhall* in the others,

Q. What is the Difference between *would* and *ſhould*?

A. *Would* generally implies the Will

Will or Intention of an Agent, but *ſhould* the bear Futurity of an Action, or that a Thing will be. *Should* frequently ſignifies *ought*; as, *children ſhould be dutiful.*—The ſecond Perſon ſingular is would'ſt and ſhould'ſt.

Q. Is there no other Difference between *ſhall* and *will*, *would* and *ſhould*?

A. *Shall* and *will* denote the Time to come abſolutely, but *ſhould* and *would* do it conditionally.

Q. What is ſignified by *may* and *can*?

A. *May*, and its paſt Time *might*, denote a Right, Poſſibility, or Liberty of doing a Thing; as, *I may go home*, that is, I have *Liberty* to do ſo.—*Can* and *could* imply the Power of the Agent or Doer; as, I can *write*, that is, I am *able* to write—In the ſecond Perſon ſingular they make *may'ſt*, *might'ſt*, *can'ſt*, *could'ſt*.

Q. What Time do they relate to?

A. *May* and *can* relate to the Time preſent

preſent and to come; *might* and *could* to the Time paſt and to come.

Q. What is ſignified by *muſt* and *ought?*

A. The firſt implies *Neceſſity*, the latter *Duty*.

Q. What Time are they ſpoke of?

A. The preſent, unleſs they are follow'd by *have*, for then it relates to the Time paſt; as, *I ought to have gone to School; I muſt have died but for the aſſiſtance of a Surgeon.*

Q. What Time is denoted by *have* and *had?*

A. *Have* denotes the Time of an Action to be juſt paſt; as, *I have dined. Had* denotes the Action to have been finiſh'd before ſome other Time, which is now alſo paſt; as, *I had dined before you came to the Door.* They have the ſame Signification when join'd with Qualities that imply *Suffering*; as, *I have been beaten, they have been abuſed.*

Q. How are they form'd?

A. I *have*, thou *haſt*, he *hath* or *has*: I *had*, thou *hadſt*, he *had*.

Q. What does *have* ſignify before a Name?

A. Poſſeſſion and the preſent Time: as, *I have a Shilling*: And in this Caſe it admits the helping Affirmations before it, to expreſs its Times, Manners, &c.

Q. What does *am* or *be* ſignify?

A. Either of them (for they are the ſame) ſignifies *Being*; and when ſet before Qualities that betoken *Suffering*, they ſupply us with Affirmations of *Sufferings*, (commonly call'd *Verbs paſſive*) which otherwiſe are wanting in our Language; as, *I am vexed, if I be whippcd, thou art loved, he is praiſed.*

Q. Are they never ſet before Qualities that ſignify *Action* or *Doing*?

A. Yes; as, *I am writing*, for *I write*, &c.

Q. How

Q. How are they form'd?

A. In the preſent Time they are thus form'd: I *am*, thou *art*, he *is*, we, ye, they *are:* I *be*, thou *beeſt*, he *be*; we, ye, they *be*. In the paſt Time thus: I *was*, thou *waſt*, he *was*; we, ye, they *were:* I *were*, thou *wert*, he *were*; we, ye, they *were*. — The firſt Formation in each Time may be call'd *abſolute*, the other *conditional*.

Q. When is the ſecond Formation, that is, *be*, *beeſt*, &c. and *were*, *wert*, &c. chiefly uſed?

A. After *if*, *that*, *although*, *whether*, as, *if I be then in health*, rather than *if I am*, &c. *although it were twice as large*, rather than *although it was*, &c. *Be* is alſo uſed after *let*; as, *let him be careful*.

Q. How do Affirmations form their paſt Time?

A. Generally by adding *d* or *ed* to

the preſent; as *love*, *loved*; *finiſh*, *finiſhed*: But they are often irregular.

Q. In what Manner are they ſo?

A. The moſt common irregularity is the Change of the Conſonant *d* into *t*, the Vowel *e* being omitted; as in *mixt* for *mixed*, &c. But indeed this ſeems rather a Contraction than an Irregularity.

Q. What other Way do they vary from the general Rule?

A. They deviate from it when the preſent Time of the Affirmation ends in *d* or *t*, for then the paſt Time is often the ſame with the preſent; as it is in *read*, *ſpread*, *caſt*, *bit*: But perhaps theſe are alſo Contractions in the paſt Time, and were anciently *readed*, *caſted*, &c.

Q. Are there any more Irregularities to be obſerved?

A. The irregular Affirmations are too many to be here enumerated; ſuch

as *awake, awoke; ſee, ſaw; teach, taught; ſwim, ſwam; ſpin, ſpun; tread, trod; riſe, roſe; ſtand, ſtood; give, gave; grow, grew; lend, lent,* &c. But theſe the young Scholar will either learn from his own Obſervation, or they will be occaſionally pointed out to him by his Maſter or Inſtructor.

Chap. V.

Of Particles.

Q. WHAT are Particles?

A. Words that denote ſome *Circumſtance, Manner*, or *Quality* of an Action, *join Words or Sentences* together, or expreſs ſome *Emotion* of the Soul. Hence they have been call'd *Manners of Words*, and may be term'd *Modifiers*; under which Head we comprehend all that are commonly known by the Name of *Adverbs, Prepoſitions, Conjunctions* and *Interjections*.

Q. What is the Uſe of the firſt Sort of Particles, commonly call'd *Adverbs?*

A. To denote ſome Circumſtance, Manner or Quality of the Words to which they are join'd: And this is ſometimes to an Affirmation; as *my father loves me dearly*; or to a Name, as *truly a Philoſopher*; or to a Quality, as *intolerably impudent*; or to another Particle, as *very happily*.

Q. May not this Sort of Particles be diſtinguiſh'd into ſeveral Claſſes?

A. Yes, according to their Significations they may be diſtinguiſh'd into Particles of Time, of Place, of Order, of Number, of Quantity, of Quality, of Affirmation, of Negation, of Doubting, and of Compariſon.

Q. What are Particles of *Time?*

A. Such as relate to the Time preſent, as *now*, *to-day*; to the Time paſt, as *already*, *yeſterday*; to the Time to

to come, as *to-morrow*, *hereafter*; or to an undetermin'd Time, as *often*, *ſeldom*, *daily*, *always*, &c.

Q. Which do you call Particles of *Place*?

A. Such as relate to all Sorts of Place indifferently; as *here*, *there*, *above*, *below*, *whence*, *hence*, *hither*, *thither*, &c Under this Head may be reckon'd thoſe of *Order* or Rank, the Notion whereof is inſeparable from that of Place; as *before*, *behind*, &c.

Q. Which are Particles of *Number*?

A. *Once*, *twice*, *thrice*; after which we ſay *four times*, *five times*, &c. *Firſt*, *ſecond*, *third*, &c. relate to Order as well as Number.

Q. Which are thoſe of *Quantity*?

A. Such as too *much*, *enough*, &c.

Q. Which are Particles of *Quality*?

A. Thoſe which are derived from Qualities, and of the ſame Signification; as *juſtly*, *wiſely*, *prudently*, *bravely*,

ly, *happily*, from *juſt*, *wiſe*, *prudent*, *brave*, *happy*. *N B.* Theſe Particles admit of Compariſon, as well as the Qualities from whence they are deriv-ed; as *juſtly*, *more juſtly*, *moſt juſtly*.

Q. Which are Particles of *Affir-mation?*

A. *Yea*, *yes*, *verily*, *truly*, &c.

Q. Which are Particles of *Negation?*

A. Thoſe which deny; as *no*, *not*, *nay*, *in no wiſe*, &c.

Q. Which are Particles of *Doubting?*

A. Such as *perhaps*, *paradventure*, *by chance*, &c.

Q. Which are Particles of *Com-pariſon?*

A. Such as *more*, *leſs*, *very*, *ſo*, *as*, *rather than*, *almoſt*, *otherwiſe*, &c.

Q. What is the Uſe of the ſecond Sort of Particles, uſually called *Prepo-ſitions?*

A. To denote ſome Circumſtances of Actions, and to ſhew the Relation of

of Words to one another; as, *I go over the bridge*; *he treads it* under *his feet*; *Mary goes to market*; *the king came* from *his palace*; *I live* within *the gate*; *you live* without *the city*, &c.

Q. Are there many Prepoſitions in our Language?

A. Yes, a great Number; ſuch as *at*, *againſt*, *above*, *about*, *among*, *between*, *before*, *by*, *beſide*, *from*, *for*, *in*, *of*, *on*, *over*, *through*, *with*, &c.

Q. How do you know this Sort of Particles?

A. By their not making Senſe without ſome Word after them; as if we ſay, *he went* to, *he went* with, &c. for it muſt be *to* ſome Place, and *with* ſome Perſon; ſuppoſe to *London*, and with *Peter*, and then the Senſe is compleat.

Q. Have not theſe Particles often different Meanings?

A. Yes, inſomuch that it would require

require a distinct Treatise to explain them all; but their Nature and Use will be best learnt by diligent Observation.

Q. Of what Use is the third Sort of Particles, commonly call'd *Conjunctions?*

A. To join Sentences together, and shew the Manner of their Relation and Dependence on one another: Such are *and, also, so as; nor, neither, but, unless, nevertheless, however, otherwise; if, save, except, because, that therefore, whereas, since, likewise,* &c.

Q. Are not these distinguish'd into several Classes?

A. Yes; they are call'd, 1. *Copulatives,* which express a Relation of Union, or Comparison, as, *and, with, also, so, as.* 2. *Adversatives,* which denote a Restriction or Contrrariety; as, *but, nevertheless, although.* 3. *Causals,* which imply some Reason given: as,

as, *for*, *becauſe*, *ſeeing*. 4. *Conditionals*, which import a Condition; as, *if*, *if not*, *provided that*. 5. *Concluſives*, which denote ſome Inference drawn; as *therefore*, *wherefore*, *ſo that*. 6. *Diſjunctives*, which expreſs a Separation or Diviſion; as, *either*, *or*, *neither*, *nor*, *whether*. 7. When any of theſe or others imply Doubt or Suſpenſion of Opinion, they are call'd *Dubitatives*. 8. *Exceptives* expreſs ſome Exception or Limitation; as, *unleſs*, *ſave*, *except*, *otherwiſe*, &c.

Q. Are theſe all the Diviſions of this Sort of Particles?

A. No; they are divided into ſeveral other Claſſes, according to their different Significations, which are of no great Importance to a young Scholar.

Q. What is the Uſe of the fourth Sort of Particles, uſually call'd *Interjections*?

A. They

A. They denote ſome ſudden Motion or Paſſion of the Mind, and are independent of any other Word in the Sentence.

Q. Are they not of various Kinds?

A. Yes, ſome are exclamatory, or uſed in Calling, as *ho! ſoho!* Others expreſs Mirth or Joy; as, *ha, ha, he! huzza!* Others Grief; as, *ah, alas! woe is me!* Some again denote Wonder; as, *O ſtrange! indeed!* Others Praiſe; as, *well done!* Some Averſion, Scorn, or Anger; as, *piſh! foh! tuſh!* Some Surprize; as, *mercy on me! hah! ahah!* Some Imprecation; as, *pox on't!* Some Silence and Attention; as, *huſh! hark! whiſt!* Some Wiſhing; as, *Would to God!* Others Deprecation; as, *God forbid!*

PART

PART IV.

Of SENTENCES.

CHAP. I.

Their Definition, Kinds, &c.

Q. WHAT is a SENTENCE?

A. Two Words or more, expreſſing ſome perfect Senſe or Sentiment of the Mind.

Of Words we *Sentences* compoſe,
And theſe our *ſev'ral Thoughts* diſcloſe.

Q. What Words are abſolutely neceſſary to form a Sentence?

A. Each Sentence muſt contain at leaſt one *Affirmation*, and a *Name*, of which ſomething is affirmed; as, *Peter lives, God is juſt.*

Q. Are not Sentences diſtinguiſh'd into two Kinds?

A. Yes;

A. Yes; into *Simple* and *Compound*.

Q. Which are *Simple* Sentences?

A. Such as those above-mentioned, in which there is but *one* Name, and *one* Affirmation.

Q. What is a *Compound* Sentence?

A. It is made up of two or more Sentences join'd together: As, *life is short*, and *death is certain*.

Q. What is the Business of the fourth Part of Grammar, upon which we are entering?

A. To lay down Rules for the right Construction or joining of Words in a Sentence, or Sentences together.

Chap. II.

Of the Construction of Names.

Q. IN what Part of a Sentence do you place the *Name*, or Word of which any thing is affirm'd?

A. Before

A. Before the Affirmation; as, *I sing, thou readeſt, he loves, the clock ſtrikes, Chriſt will be our Judge.*

Q. Are there no Exceptions to this Rule?

A. Yes; the Name is put after the Affirmation, 1. When a Queſtion is aſked; as, *Is the Sun up? Does the bell ring?* 2. In commanding; as, *read ye the Bible, be not thou negligent.* 3. In a conditional Senſe; as, *had I known that, were you to hear all*, that is, *if I had known, if you were to hear.* 4. When *there* or *it* comes before the Affirmation; as, *there came a boy, it was a ſervant that call'd.* 5. The Name is placed between two helping Affirmations when they come before a principal one; as, *could he have kill'd me, might they have had the money.* 6. The Name is put between the helping and the principal Affirmation after *nor, neither, never*, &c. as,

nor

nor could she sleep, neither did they believe it, never shall we see him again.

7. We say emphatically, *said I, said he; first came the master, then follow'd his servants.*

Q. Can nothing else but a *Name* be the Subject of an Affirmation?

A. Yes; any Word or Sentence answering to the Questions, *Who?* or *What?* to which a Name always answers: For instance, when it is said, *The Lawyer pleads*; ask but the Question, *Who pleads?* and the Answer to it shews the Subject of the Affirmation, namely, *the Lawyer*.—Sometimes an Affirmation with *to* before it is the Subject of another Affirmation: as, *to study is profitable*; which I find by asking the Question, *What is profitable?* the Answer being, *to study*.—So likewise a whole Sentence may be the Subject of an Affirmation, that is, the Thing of which something is affirm'd as

as, *To love play and neglect instruction is the part of a foolish boy?* For ask the Question, *What is the part of a foolish boy?* The Answer will be, *To love play and neglect instruction.*

Q. Where is the Name placed to which the Action of the Affirmation immediately relates or extends?

A. It is placed after the Affirmation; as, *the boy beats the girls, the fire burns the paper.*

Q. What do you call the Name which follows the Affirmation in this Manner?

A. As the Name which goes before the Affirmation is call'd its *Subject*, so this which follows it is not improperly call'd its *Object*, because the Action expres'd in the Affirmation is directed to it and terminated therein. The first is also call'd the *Agent*, and the other the *Patient*, as

the former *acts*, and the latter *receives the Action*.

Q. By what Rule do you know the *Object* of an Affirmation?

A. As the *Subject* answers to *who* or *what* before the Affirmation, so the *Object* answers to *whom* or *what* after it; as in the above Instances, ask the Question, *beats whom?* the Answer is, *the girls*; — *burns what?* the Answer is, *the paper*.

Q. Will all Affirmations admit of a Name after them?

A. No; when they signify *Being* or the *State* of a Person or Thing, or even *Action* which terminates in the Subject, Person, or Thing acting, and does not extend to any other, a Name cannot be placed after them; as, *I grieve, I rejoice, I stand, I sit, I am sick, the Tree grows*, &c. But some of this Sort may be excepted, which will take a Name after them of the same

ame Signification with themſelves; s, *I live a life, I run a race,* &c.

Q. How are theſe Affirmations to e known from thoſe which may be ollow'd by a Name?

A. By their not making Senſe be-ore the Word *it*; for we can't ſay, *I ve* it, *I ſtand* it, *I ſit* it, *&c.* as we ay, *I beat* it, *I burn* it, *&c.*

CHAP. III.

Of the Conſtruction of QUALITIES.

Q. HOW are *Qualities* generally placed?

A. Commonly before the *Name* to hich they belong; as, *your houſe, a od boy, wicked men.*

Q. When are they placed other-iſe?

A. Sometimes an Affirmation comes tween the Name and the Quality;

as, *happy is the man*, or *the man is happy*; *righteous are thy ways*, or *thy ways are righteous*. And in Poetry the Quality is often ſet after the Name as, *Hail, bard divine! O race perfidious!*

Q. When two or more Qualities are join'd together, or one Quality with other Words depending upon it, where are they placed?

A. Uſually after the Name; as, *a girl both pretty and good, a man ſkilful in managing his eſtate:* Though we alſo ſay, (not quite ſo elegantly) *a pretty and good girl, a ſkilful man in managing his eſtate.*

Q. May not a Name have more Qualities than one join'd with it?

A. Yes; for we ſay, *an old man, a good old man, a wiſe good old man*, &c.

Q. Where are the Qualities, *a*, *an* and *the* to be placed?

A. The

A. They are generally placed immediately before the Name or another Quality; as, *a woman, an orchard; a virtuous woman, an old orchard; the horſe, the black horſe*, &c.

Q. In what Inſtances are they placed otherwiſe?

A. They are ſometimes placed between another Quality and the Name; as, *many a day, ſo great a gift, how good an example, how ſmall the reward.*

CHAP. IV.

Of the Conſtruction of AFFIRMATIONS.

Q. WHAT is the uſual Place of an *Affirmation* in a Sentence?

A. Its Place may be known by what has been already ſaid concerning the placing of *Names*, whether *Subject* or *Object*.

Q. Is any thing elſe to be regarde in the Conſtruction of Affirmations?

A. Yes; the Affirmation muſt b of the ſame Number and Perſon wit its Subject, that is, the Name of whic any Thing is affirm'd; as, *Peter lives the cock crows, thou writeſt*; not *Pete live, the cocks crows*, &c.

Q. When two Names of the Sin gular Number come together, of wh Number muſt the Affirmation be?

A. Of the Plural; as, *the man a his wife* are *happy*, not *is* happy.

Q. Will no Name of the ſingul Number admit of a Verb in the Pl ral?

A. Yes; a *collective* Name, or *Na of Number*, that is, one which ſig fies many Particulars may either ha a ſingular or a plural Affirmation; *the mob* is *unruly*, or *are* unruly; *family* is *abroad*, or *are* abroad. Regard muſt be had to Cuſtom in

Uſe of this Liberty, which is not always to be taken.

Q. Can two Affirmations be placed together without another Word between them?

A. Very ſeldom, except one of the two be of the nine helping Affirmations; for otherwiſe the Particle *to* is generally interpoſed, as *I love* to *ſtudy*, *he loves* to *play*: Tho' we ſometimes ſay, *help carry*, *dare fight*, &c.

CHAP. V.

Of the Conſtruction of PARTICLES.

Q. WHERE are the firſt Sort of *Particles*, or *Adverbs*, which ſhew the Circumſtances and Manners of Words, uſually placed?

A. They are generally placed after Affirmations, and expreſs their Quality; as, *we live happily*, *he writes admirably*, *Peter ſpoke learnedly*, &c.

But in ſpeaking emphatically or ironically they are often ſet before the Affirmation; as, *how happily we live, ſo faithfully he perform'd his promiſe, too well I knew the conſequence.*—They are alſo frequently plac'd between the helping and principal Affirmation; as, *I can hardly ſee, he will certainly return.*

Q. Are they join'd with no other Words but Affirmations?

A. Yes; they often belonging to and are placed before Qualities; as, *very rich, miſerably poor, extremely beautiful.* But the Conſtruction of this Sort of Particles is not to be learnt ſo well by Rule as Obſervation.

Q. How are the ſecond Sort of Particles, or *Prepoſitions*, generally placed?

A. This Sort, which ſhew the Relation of Words to one another, muſt be placed between the Words whoſe Relation or Dependence they expreſs:

as, *The memorial* of *God's love* to *the ſons* of *men*, from *the beginning* of *the world* to *this day*, *is recorded* with *thankfulneſs* in *the hearts* of *the righteous*.

Q. Where are the third Sort of Particles, call'd *Conjunctions*, placed in Conſtruction?

A As they are uſed in joining Words and Sentences together, they muſt be placed between thoſe which they are intended to unite. Some of them likewiſe may begin Clauſes; as, *why*, *if*, *though*, &c.

Q. Where do you place the laſt Sort of Particles, call'd *Interjections*?

A. As they are utter'd ſuddenly to expreſs the Emotions and Paſſions of the Soul, and are independent of any other Words in the Sentence, no certain Place can be aſſign'd them, Nature in this Caſe being the beſt Director.

SUP-

SUPPLEMENT

To the foregoing

GRAMMAR.

CHAP. I.

Of QUANTITY *and* ACCENT.

Q. WHAT general Rule is to be obſerved in the pronouncing of Words and Syllables?

A. Every Syllable muſt be ſounded according to its proper *Quantity*, and every Word of two or more Syllables muſt have its proper *Accent*.

Q. What is Quantity?

A. The

A. The Diſtinction of Syllables into *long* and *ſhort*.

Q. How are long and ſhort Syllables diſtinguiſhed?

A. The Rules for this Diſtinction, having been already given in treating of the Pronunciation of the Vowels, need not be here repeated: But let it be obſerved, that though in reading *Verſe* the Accent muſt be laid on the ſame Syllables as in *Proſe*, and the Words pronounced in the ſame Manner; yet a Syllable in Verſe is called *long* or *ſhort*, not according to the *long* or *ſhort Vowel*, but according to the *Accent*.

Q. What is meant by *Accent*?

A. That particular Streſs or Force of Sound which the Voice lays upon any Syllable, whether it be long or ſhort; as upon *ró* in *ró-ver*, or *háp* in *háp-py*.

Q. Then

Q. Then the Accent is not always placed on a *long* Syllable?

A. It is laid much more frequently on a long Syllable than a ſhort one, but not always.

Q. Is the Accent always upon the ſame Syllable in the ſame Words?

A. It is generally ſo, but there are ſome Exceptions; for the ſame Word, when it is an *Affirmation*, has the Accent upon the laſt Syllable, as, to *convért*, to *rebél*, to *recórd*; but when it is a *Name*, it is accented on the firſt, as, a *cónvert*, a *rébel*, a *récord*.

Q. Are Compound and Derivative Words accented like their Primitives?

A. Commonly, but not always; for in *máker* the Accent is ſtrong on the firſt Syllable, which in *ſhóe-maker* is loſt. So *confér*, *preſér*, &c. have the Accent on the laſt Syllable, but *cónference*, *préference*, &c. on the firſt.

Q. Have any Words more Accents than one?

A. Yes,

A. Yes, ſome long ones have *two*, as *ómnipréſent*, *únivérſal*, *fámiliárity*, *júſtificátion*; and ſome three, as *tránſubſtántiátion*; but then the laſt is commonly the ſtrongeſt.

Q. Are there any certain Rules for placing the Accent on Words of ſeveral Syllables?

A. No, that muſt be determined by Cuſtom; but it is worth obſerving, that in our Language the Accent is generally removed as far as conveniently may be from the laſt Syllable.

Q. Have you no particular Remarks to add to this general Obſervation?

A. Yes, 1. That in Words of two Syllables, which are both ſhort or both long, the Accent is uſually laid on the firſt, as in *háppy*, *príváte*, &c. 2. If the firſt Syllable only be long, the Accent is generally laid upon it. 3. When the Accent is laid upon the laſt Syl-

lable,

lable, the Word is commonly a Sort of Compound; as *divért, prevént retúrn*, &c. 4 In Words of three or more Syllables the Accent is seldom laid on the two last, but often on the first or second; as in *témperance, cóntroverſy, abóminable.*--But after all the Rules that can be given, proper Tables or Catalogues of Words will be the best Help to Children in this Particular.

Chap. II.

Of the Notes *and* Points *made uſe of in* Writing *and* Printing.

Q. AFTER these Rules for pronouncing single Words, what Directions have you for *Reading?*

A. Before we begin with *Reading*, it will be proper to take Notice of several Sorts of Points and Marks that are used in Writing and Printing.

Q. Which are they?

A. The first are the Stops of the Voice, call'd, 1. *Com*

1. *Comma* , 3. *Colon* :
2. *Semicolon* ; 4. *Period* .

Q. What is the Uſe of theſe Points or Stops?

A. They are intended not only to give a proper Time for breathing, but to avoid Obſcurity and Confuſion of the Senſe in the joining Words together in a Sentence.

Q. What Pauſe does each of theſe Marks require?

A. The *Comma* divides the leſſer Parts of a Sentence, and ſtops the Reader's Voice till he can tell *One*. The *Semicolon* divides the greater Parts of a Sentence, at which the Reader muſt pauſe till he can tell *Two*. The *Colon* is generally uſed where the Senſe, but the Sentence, is complete; and requires us to pauſe till we can tell *Three*. The *Period*, or *Full Point*, is uſed when the Senſe is fully ended: and requires a Pauſe till we can tell

Four.

Four.—But let it be noted, that the *Colon* and *Semicolon* are often uſed for each other, eſpecially in our Bibles.

Q. What other Marks are to be obſerved?

A. There are two which may be term'd *Notes of Affection*, the one uſed in aſking a Queſtion, called an *Interrogation*, and mark'd thus, ? The other is uſed when we *admire*, *wiſh*, &c. and is uſually called an *Exclamation* or *Admiration*, being marked thus, ! Each of theſe require almoſt as long a Pauſe after it as a Period.

Q. What other Marks are to be met with in Reading?

A. Chiefly the tweive following:

1. *Apoſtrophe*	'	7. *Section*	§
2. *Hyphen*	-	8. *Ellipſis*	—
3. *Parentheſis*	()	9. *Index*	☞
4. *Brackets*	[]	10. *Aſteriſk*	*
5. *Paragraph*	¶	11. *Obeliſk*	†
6. *Quotation*	"	12. *Caret*	∧

Q. Wh

Q. What is the Use of each of these Marks?

A. 1. An *Apostrophe* is set over a Word where some Letter is left out; as *'tis*, for *it is*; *tho'* for *though*; *lov'd* for *loved*. 2. An *Hyphen* joins Syllables together, and sometimes Words which make a Compound, as *apple-pye*, *cheese cake*, &c. 3. A *Parenthesis* includes something not necessary to the Sense, but brought in to explain or illustrate it; as, *I know that in me (that is, in my Flesh) dwelleth no good thing.* 4. *Brackets*, or *Crotchets*, include a Word or Words that are mentioned as the very Matter of Discourse; as, *The little Word* [man] *makes a great noise in the world.* They are also used to inclose Part of a Sentence cited from another Author; sometimes what is to be explain'd, and sometimes the Explication itself. But *Brackets* and *Parentheses* are often used for one another

without Diſtinction. 5. The *Paragraph* is a Mark chiefly uſed in the Bible, and denotes the Beginning of ſome new Matter or Subject. 6 The *Quotation*, or double Comma inverted, is uſed to diſtinguiſh what is cited from an Author in his own Words. 7. The *Section* ſhews the Diviſion of a Chapter, *&c.* and is uſed for the ſame Purpoſe in common Books as the *Paragraph* is in the *Bible*. 8. The *Elliſis* is uſed when Part of a Word or Sentence is omitted, as K—g for *King*. 9. The *Index* denotes that the Paſſage which it points to is very remarkable. 10. The *Aſteriſk*, or *Aſteriſm*, generally refers to ſome Remark in the Margin, or at the Bottom of the Page. When ſeveral of them ſtand together they imply that ſome Part of an Author is loſt, or too immodeſt to be read. 11. The *Obeliſk*, or *Dagger*, and a parallel Lines mark'd thus ‖, are uſed

to refer to ſomething in the Margin.

12. The *Caret* is made uſe of in Writing (not in Printing) to ſhew the Omiſſion of a Word or Letter, and the Place where it ought to come in;

early

as, *a good Boy riſes in the Morning.*

Q. Can you mention no other Marks that are frequently uſed?

A. It may not be amiſs to mention thoſe crooked Lines call'd *Braces*, the Deſign whereof is to couple two or more Words or Lines together that have a Relation to one Thing; as,

The Vowel *a* has { a long / a ſhort / a broad } Sound.

A Brace is alſo uſed in Poetry, when three Lines have the ſame Rhyme or Ending.

Q. Have you any thing more to add upon this Head?

A. There are ſome other Marks that relate to ſingle Words, the Uſe of which ought likewiſe to be known.

Q. Which are they?

A. They are, 1. A *Dialyſis*, or *Diæreſis*, ¨ placed over Vowels to ſhew they muſt be pronounced in diſtinct Syllables; as in *Raphaël*, *Ephraïm*, &c. 2. A *Circumflex*, ^ which is ſet over a Vowel to denote a long and grave Sound; as in *Euphrâtes*. 3. An *Accent*, mark'd thus ', to ſhew where the Streſs of the Voice muſt be placed; as in *diligence*, *negléct*, &c. And ſometimes a double Accent is uſed, to ſhew that the following Conſonant muſt be pronouneed double; as in *bá'niſh*, *hé'mage*. 4. To theſe we may add the *Long* ¯, and *Short* ˘ which denote the Quantity of the Syllable over which they are placed; as in the Word *wāt˘er*.

CHAP. III.

Rules for READING, *and particularly of the* EMPHASIS *belonging to some special Word or Words in a Sentence.*

Q. WHAT are your Directions for reading well?

A. 1. Take pains to acquire a perfect Knowledge of the Sounds of all the Letters in general. 2. Do not guess at a Word at first Sight, if you are not well acquainted with it, lest you get a Habit of reading falsly. 3. Pronounce every Word clearly and distinctly. 4. Let the Tone of your Voice in reading be the same as in speaking. 5. Do not read in a hurry, for fear of learning to stammer. 6. Read so loud as to be heard by those about you, but not louder. 7. Observe your Pauses well, and never make any where the Sense will

 admit

admit of none. 8. Humour your Voice a little according to the Subject. 9. Attend to those who read well, and endeavour to imitate their Pronunciation. 10. Read often before good Judges, and be thankful when they correct you. 11. Consider well the Place of the *Emphasis* in a Sentence, and pronounce it accordingly.

Q. What do you mean by *Emphasis?*

A. The Stress or Force of Voice that is laid on some particular Word or Words in a Sentence, whereby the Meaning and Beauty of the Whole may best appear. This, with respect to Sentences, is the same as *Accent* with regard to Syllables.

Q. Must not the Emphasis be placed upon the accented Syllable of a Word?

A. Yes, generally; but if there be a particular Opposition between two Words

Words in a Sentence, whereof one differs from the other but in part, the Accent is ſometimes removed from its common Place, as in the following Inſtance; *The ſun ſhines upon the* júſt *and upon the* únjuſt. Here the Streſs of the Voice is laid upon the firſt Syllable in *únjuſt*, becauſe it is oppoſed to *juſt* in the ſame Sentence; but without ſuch an Oppoſition the Accent would lie on its uſual Place, that is, on the laſt Syllable; as, *We muſt not imitate the* unjúſt *practices of others.*

Q. How ſhall I know the emphatical Word in a Sentence?

A. The great and general Rule for this is, *To conſider the chief Deſign of the Whole:* But particular Directions cannot eaſily be given; except that when Words are evidently oppoſed to one another in a Sentence, they are *emphatical*; and ſo is oftentimes the

Word which asks a Question, as *who*, *what*, *when*, &c. but not always.

Q. Must the Emphasis always be placed upon the same Words in the same Sentence?

A. No, it must be varied (as has been just hinted) according to the principal Meaning of the Speaker. For instance: Suppose I enquire, *Did my father walk abroad Yesterday?* If I lay the Emphasis on the Word *father*, it is plain I want to know whether it was *he* or *somebody else*: If I place the Emphasis on *walk*, the Person I speak to is sensible I would be inform'd whether he went *on foot* or *on horseback*, &c. But if I lay the Stress of my Voice on the Word *yesterday*, it denotes that I am satisfied my Father did go abroad, and that he went on foot, though I want to know the particular Time, whether it was *yesterday*, or some Day before.

CHAP.

CHAP. IV.

Inſtructions for reading VERSE.

Q. ARE there not two Ways of writing on any Subject?

A. Yes; in *Proſe* and in *Verſe*.

Q. What is Proſe?

A. The uſual Method of writing, without any Confinement to a certain Number of Syllables, or ranging the Words in any peculiar Form; which, on the contrary, Verſe requires.

Q. How muſt the Words be ranged in Verſe?

A. So as that the Accents may naturally fall on ſuch peculiar Syllables as make a Sort of Harmony to the Ear: and this is call'd *Metre*, that is, *Meaſure*.

Q. Is nothing more than *Metre* required in *Engliſh* Verſe?

A. *Rhyme*

A. *Rhyme* is generally added; that is, two or more Verſes, near to each other, are made to end with the ſame or the like Sound; but this is not abſolutely neceſſary.

Q. What is that Sort of Verſe call'd which has no Rhyme?

A. *Blank* Verſe.

Q. How are the Words generally diſpoſed in Metre?

A. So as that the Accent may fall on every *ſecond*, *fourth*, and *ſixth* Syllable; and on the *eighth*, *tenth*, and *twelfth* alſo, if the Lines are ſo long. The following Verſe of ten Syllables may ſerve for an example:

The mónarch ſpóke, and ſtráit a múrmur róſe.

But our Poetry allows of great and frequent Variation from this Rule, eſpecially in the firſt and ſecond Syllables of the Line; as in the Verſe which

which rhymes with the former, where the Accent is upon the firſt Syllable:

Loúd as the ſúrges whén the témpeſt blówſ.

Q. What Kinds of Metre vary moſt from this Rule?

A. There are two Sorts; one of them when the Line contains but ſeven Syllables, and the Accent lies on the *firſt*, *third*, *fifth*, and *ſeventh*; as in the following:

Coúld we, which we néver cán,
Strétch our líves beyónd their ſpán,
Beaúty like a ſhádow flies,
A'nd our youth beſóre us dies.

The other Sort has a haſty Sound, and requires an Accent on *every third* Syllable; as for Example;

'Tis the voice of the ſlúggard; I héar him complain.
You have wák'd me too ſoón, I muſt ſlúmber again.

Q. What

Q. What is your general Rule for reading Verſe?

A. To pronounce it juſt as if it were Proſe, obſerving the Stops with great Exactneſs, and giving each Word and Syllable its due and natural Accent; but with theſe two Reſtrictions: 1. Though there be no Stop at the End of a Line, make a ſmall Pauſe (leſs than after a Comma) before you begin the next. 2. If any Word in the Line has two Sounds, give it that which is moſt ſuitable to the Rhyme and Metre.—To favour the Metre, for Inſtance, the Word *glittering* muſt ſometimes be pronounced as three Syllables, and ſometimes as two, *glitt'ring*: And upon the ſame Account the Word *avenue* may have the Accent either upon the firſt Syllable or the ſecond; *ávenue*, or *avénue*. So to favour the Rhyme, the Word *flättery* at the End of a Line muſt be ſometimes ſounded as

if

if it were written *flatteree*, and ſometimes as if it ended in *i*, ſo as it may beſt chime with the foregoing Verſe.

Chap. V.

Of the different Letters uſed in printed Books, and particularly of the Uſe of the Capitals.

Q. WHAT are the Names of the ſeveral Sorts of Letters we uſually meet with in printed Books?

A. The round, full, and upright Print is call'd *Roman:* The long, leaning, narrow Letters are called *Italic* or *Italian*: And the ancient black Character is call'd *Engliſh*. Take this Specimen of each:

Rom. *Ital.* *Eng.*

Angel, *Angel*, 𝔄ngel.

Q. What is the Uſe of each Character?

A. The

A. The *old English* is seldom used now-a-days, except in Acts of Parliament, Proclamations, &c. The *Roman* is chiefly in vogue for printing Books and Pamphlets, the *Italic* being here and there intermix'd for the sake of distinguishing Proper Names, the Titles or Arguments of Chapters, Examples to Rules laid down, Words of any foreign Language, Texts of Scripture, or Citations from other Authors, Speeches or Sayings of any Person, emphatical Words, and whatever is most significant and remarkable.

Q. What is the Use of the *great Letters?*

A. 1. A *Capital*, or *great Letter*, begins every Name of the Supreme Being; as, *God*, *Lord*, the *Almighty*, *Father*, *Son*, *Spirit*, &c. 2. All Proper Names, whether of Men or Things, and Titles of Distinction, as *King*, *Queen*, *Knight*, *Esquire*, &c. must also begin

begin with a Capital. 3 So must every Book, Chapter, Verse, Paragraph, and Sentence after a Period. 4. A Saying, or Citation from an Author, and every Line of a Poem, ought to begin with a great Letter. 5. *I* and *O*, when single, must be Capitals .6. Any Words, especially Names or Substantives, if they be emphatical, may begin with a Capital; but the common Practice, of beginning every Substantive with a great Letter, is not to be commended.

Q. Are Capitals used for no other Purposes?

A. Yes; they are frequently used for *Ornament*, as in the Titles of Books; and also to express *Numbers*, and in *Abbreviations*, as will be seen in the following Chapter.

CHAP.

CHAP. VI.

SECT. I. *Some common* ABBREVIATIONS, *or* CONTRACTIONS, *wherein* LETTERS *ſtand for* WORDS.

A. *or* An. *for* Anſwer.
A. B. *or* B A. Batchelor of Arts.
A. D. *Anno Domini*, in the Year of our Lord.
A. M. *or* M. A. Maſter of Arts.
A. M. *Anno Mundi*, in the Year of the World.
B. D. Batchelor of Divinity.
B. V. M. Bleſſed Virgin *Mary*.
C. C. C. *Corpus Chriſti* College.
Cent. *Centum*, an Hundred.
D. D. Doctor of Divinity.
Dr. Doctor, *or* Debtor.
Dit. *or* D°. *Ditto*, the ſame.
E. g. *or* ex. gr. *Exempli gratiâ*, for Example.

Eſq;

Esq; Esquire.
F. R. S. Fellow of the Royal Society.
G. R. *Georgius Rex*, King *George*.
Id. *idem*, the same.
Ib. *ibidem*, in the same Place.
i. e. *id est*, that is.
I. H. S. *Jesus*, the three first *Greek* Letters of his Name.
J. D. *Juris Doctor*, Doctor of the Law.
Kt. Knight.
L. C. J. Lord Chief Justice.
LL. D. *Legum Doctor*, Doctor of Laws.
M. A. Master of Arts.
M. D. *Medicinæ Doctor*, Doctor of Physick.
MS. Manuscript.
M. S. *Memoriæ Sacrum*, sacred to the Memory.
MSS. Manuscripts.
N. B. *Nota bene*, Mark well.
N. S. New Style.
O. S. Old Style.

Pen. *or* Penult. The laſt but one.

Per Cent. By the Hundred.

P. S. *Poſt Scriptum*, Poſtſcript, after written.

Q. Queſtion, *or* Queen.

q. d. *quaſi dicat* or *dicas*, as much as to ſay.

R. *Rex*, King; or *Regina*, Queen.

Rev. Reverend.

Rt. Right.

S. *or* St. Saint.

S. T. P. *Sacræ Theologiæ Profeſſor*, Profeſſor of Divinity.

V. *Vide*, See.

V. D. M *Verbi Dei Miniſter*, Miniſter of the Word of God.

v. g. *Verbi Gratiâ*, for Example.

viz. *videlicet*, to wit, namely.

Ult. *ultimus*, the laſt.

&, *et*, and.

&c. *et cætera*, and the reſt, and ſo forth.

There

There are many other Contractions that are uſed both in Print and Writing, moſt of which may be reduced to the following Heads.

1. Titles and Characters of Men; as, *Abp.* Archbiſhop, *Capt.* Captain, *Gent.* Gentleman, *Philomath.* Philomathematicus, a Lover of the Mathematicks.

2. Proper Names of Perſons and Places; as, *Geo.* George, *Wm.* William, *Lond.* London.

3. Books of the Bible; as *Gen.* Geneſis, *Ex.* Exodus, *&c.*

4. Names of Months; as, *Jan.* January, *Sept.* September, *&c.*

5. Names of Winds; as, *E.* Eaſt, *W.* Weſt, *N.* North, *S.* South, *N. N. E.* North-North-Eaſt, *&c.*

6. Parts of Books; as, *Ch.* or *Chap.* Chapter, *Sect.* Section, *pag.* or *p.* Page, *l.* Line, *v.* Verſe, *Ep.* Epiſtle, *Obſ.* Obſervation, *Sol.* Solution, *&c.*

SECT. II. *Of* NUMBERS *and* FIGURES.

NUMBERS are uſually expreſs'd either by theſe Seven *Roman* Capitals, I. V. X. L. C. D. M. which are call'd *Numerals*; or by the Characters, 1, 2, 3, 4, 5, 6, 7, 8, 9, which are call'd *Figures*, and 0, which is a *Cypher*.

Their Signification.

I. One.	1. One.
V. Five.	2. Two.
X. Ten.	3. Three.
L. Fifty.	4. Four.
C. One Hundred.	5. Five.
D. Five Hundred.	6. Six.
M. A Thouſand	7. Seven.
	8. Eight.
	9. Nine.
	0. Nothing.

Obſerve

Obſerve, That if a leſs *Numeral* ſtand before a greater, it takes away from the greater ſo many as the leſſer ſtands for; and adds ſo many when placed after a greater: as in the following Examples.

IV. Four. V. Five. VI. Six.
IX. Nine. X. Ten. XI. Eleven.
XL. Forty. L. Fifty. LX. Sixty.
XC. Ninety. C. Hundred CX. Hundred and ten.

Obſerve alſo, That *Cyphers* at the Right Hand of Figures increaſe their Value in a tenfold Proportion, that is, from Units to Tens, from Tens to Hundreds, from Hundreds to Thouſands, *&c.* as, 1 *One*, 10 *Ten*, 100 *a Hundred*, 1000, *a Thouſand*: But at the Left Hand they ſignify nothing at all; for 01, 001, 0001, are but *One*, the Figure being of no more Value than if it ſtood alone.—And it is to be noted, That a Figure at every

Remove from the Right Hand has its Value increaſed in the ſame Proportion; as 6 *Six*, 64 *Sixty-four*, 642 *Six hundred and forty-two.*

From the following *Table* of *Numerals* and *Figures*, the reſt may eaſily be learnt:

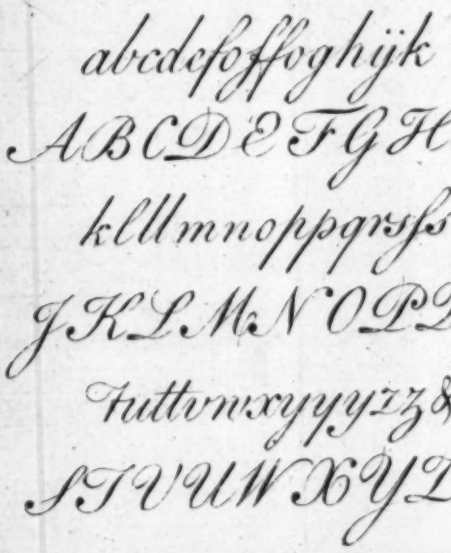
I. One	1
II. Two	2
III. Three	3
IV. Four	4
V. Five	5
VI. Six	6
VII. Seven	7
VIII. Eight	8
IX. Nine	9
X. Ten	10
XI. Eleven	11
XII. Twelve	12
XIII. Thirteen	13
XIV. Fourteen	14
XV. Fifteen	15
XVI. Sixteen	16

XVII. Seventeen	17
XVIII. Eighteen	18
XIX. Nineteen	19
XX. Twenty	20
XXX. Thirty	30
XL. Forty	40
L. Fifty	50
LX. Sixty	60
LXX. Seventy	70
LXXX. Eighty	80
XC. Ninety	90
C. One hundred	100
CC. Two Hundred	200
CCC. Three Hundred	300
CCCC. Four Hundred	400
D or ID. Five Hundred	500
DC or IDC Six Hundred	600
DCC or IDCC. Seven Hundred	700
DCCC or IDCCC. Eight Hundred	800
DCCCC or IDCCCC. Nine Hundred	900
M or CID. One Thousand	1000
MDCCLXXI. One Thousand Seven Hundred Seventy one	1771

N. B. Fractions or Parts of a Thing are expreſs'd by Figures ſet over one another with a Daſh between; as, $\frac{1}{2}$ *one half*, $\frac{1}{3}$ *one third Part*, $\frac{1}{4}$ *one Quarter*, $\frac{3}{4}$ *three Quarters*, &c.

The E N D.

Round Hand Alphabets



Sentences in Round Hand

Keep your Books without Blot
And your Cloaths without Spot.

Be courteous to all, but familiar with few.

Italian
ALPHABET.

a b c d e f g h i j k

A B C D E F G H I

l l m m n o p q r s t ſ s

J K L M N O P Q R

s t u v w x y y z z &

S T U V W X Y Z &

Sentences in Italian

Avoid such Company as allure you to Sin

Let your Hands do no Wrong,
Nor back bite with yo.r tongue.

THE ART of WRITING;

Illuſtrated with

COPPER-PLATES:

To which is added,

A

COLLECTION

OF

LETTERS, and DIRECTIONS

FOR

Addreſſing Perſons of Diſtinction either in *Writing* or *Diſcourſe*.

Being the

Second PART of the Firſt VOLUME

OF THE

Circle of the *Sciences*, &c.

THE PENMAN'S ADVICE TO THE Young MASTERS and MISSES OF *GREAT BRITAIN*;

By Way of

DEDICATION.

YE *Britiſh* Youth, our Age's Hope and Care;
You, whom the next may poliſh or impair,
Learn by the PEN thoſe Talents to enſure,
That fix ev'n Fortune, and from Want ſecure.
You with a Daſh, in Time, may drain a Mine,
And deal the Fate of Empires in a Line:
For

For Eaſe and Wealth, for Honour and
Delight,
Your Hands your Warrant, if you well
can write.

YE ſpringing Fair, whom gentle,
Minds incline
To all that's curious, innocent, and fine,
With Admiration in your Works are
read,
The various Textures of the twining
Thread:
Then let the Fingers, whoſe unrivell'd
Skill
Exalts the *Needle*, grace the noble
QUILL.
An artleſs Scrawl the bluſhing Scribler
ſhames;
All ſhould be fair that beauteous Wo-
man frames:
Strive to excel; with Eaſe the PEN
will move,
And pretty Lines add Charms to in-
fant LOVE.

THE

THE PREFACE.

THERE is nothing more surprizing, or more worthy of our most serious Consideration, than those two ineſtimable Bleſſings of Speech *and* Writing, *which we enjoy, as it were, in Common, and whereof we make continual Uſe, without ever reflecting on those miraculous Effects which both the one and the other inſenſibly produce. The Former is the principal Advantage that Man can boaſt of over all the reſt of the Animal Creation, and the*

the greateſt Evidence of that bright Ray of the Divinity, his Reaſon. What a Set of diſconſolate Creatures would a Nation of Mutes be, who, when they were aſſembled together in one Place, ſhould have no other Power of imparting their Ideas, their Wants, their Doubts, their Joys, their Sorrows; and, in a Word, all the various Sentiments of their Souls (wherein the Life of a rational Creature principally conſiſts) than by Signs and Geſtures!

And as it muſt be acknowledg'd that the Manner in which we form our Voices to various Notes at the very firſt Motions of our Souls, includes innumerable Wonders; ſo 'tis certain, that the Art *of* Writing *is another Miracle, but little inferior; and which enhances the Value of it, by rendering it, not only more extenſive, but more permanent and laſting.*

This Invention is accurately deſcribed

in

in the following pretty Lines tranſlated from LUCAN.

If Fame ſpeak true, and Facts believ'd of old,
Phœnicia's Sons did firſt the Art unfold
Diſcourſe in uncouth Figures to confine,
And *Sound* and *Senſe* to Image and Deſign.

Or, in the following Terms, which are more happily expreſt, and ſeem to riſe even upon the Original.

From * HIM deſcended firſt the fine Device,
To paint the Voice, and to diſcourſe the Eyes.
In Forms and Colours Senſe to cloath he taught,
And all the various Features of a Thought.

By

* *Cadmus* the *Phœnician.*

By this artful Invention, we are enabled to correſpond, and hold Converſe with our abſent Friends, and to communicate with Freedom and Eaſe all the ſecret Sentiments of our Souls, let our Diſtance from them be never ſo remote. The Tongue, which is the principal Inſtrument, and Organ of Speech, has no Manner of Share in this agreeable Commerce. The PEN, *directed by Practice to draw intelligible Characters upon Paper, aids and aſſiſts it, (mute as it is) in its unerring Interpreter, and becomes in its ſtead the Vehicle of Diſcourſe.*

To this happy Invention likewiſe, we are indebted for all thoſe ineſtimable Treaſures, thoſe Writings of the Antients, whereof we are at this Day in the actual Poſſeſſion, and which have imparted to us the Knowledge, not only of the Arts and Sciences, and ſuch Tranſactions as have been long ſince paſt; but what is of infinitely greater Importance, of the

glorious

glorious Truths, and inconceivable Mysteries of our most holy Religion.

Who could ever have imagin'd that Man, without the immediate Assistance of Inspiration, should be able, out of four or six and twenty Letters, to compose that infinite Variety of Words, which notwithstanding they bear no resemblance in themselves to the Ideas imprinted on our Minds, reveal all the Secrets of them to whom we please; and make those, who could not otherwise comprehend our Meaning, understand every conception, and every different Affection of our Souls.

Let us imagine ourselves in some distant Country, where the Invention of Writing was never heard of, or at least, where it never was practis'd. How ignorant, how stupid and barbarous should we find the Natives! Should we not be tempted to look upon them with an evil Eye; and should we acknowledge them,

without ſome reluctance to be our Fellow-Creatures?

And here I flatter myſelf the following little Tale *will be thought no improper Amuſement, and a ſufficient Illuſtration of the Misfortune that attends ſuch a Want of Knowledge.*

Once on a Time an Indian Slave was ſent croſs the Country by an European *Merchant, with a Letter and a Preſent to a particular Friend of a Baſket of Fruit. As he was upon the Road, and no Soul near him; and as the Fruit was very tempting, he thought he might very ſafely, and without the leaſt Danger of a Diſcovery, make free with it. The Gentleman receiving the Letter, without the Fruit, ſoon ſurmis'd by what Means it miſcarried, and did not fail in his Anſwer, to acquaint the* Indian's *Maſter with the Grounds of his Suſpicion. Upon Peruſal, he inſtantly order'd the dainty-mouth'd Slave to be ſeverely*

ſeverely horſe-whipp'd. Upon this, the poor Slave took it for granted that the Letter was ſome officious, miſchief-making, tale-bearing Superintendant, placed by his watchful Maſter as a Spy over him; and conſequently, reſolved to be more upon his Guard, if ever he ſhould happen to be ſent on ſuch another Errand.

It was not long before the Indian *was diſpatch'd a ſecond Time with another Baſket, and another Letter. The Way was long and tedious, the Weather ſultry hot, and the Fruit ſtill more alluring than the former. The Slave, imagining he could now ſhew his troubleſome Overſeer, the Letter, a ſly Trick, hid it with a World of Care and Precaution under a large Heap of Stones, whilſt he gratify'd once more a dainty Tooth; and having eat his Fill without the leaſt Terror or Reluctance, remov'd the Rubbiſh, took it up again, and with a Smile purſu'd his Journey. How great*

however, was his Aſtoniſhment, when, upon his Return Home, contrary to his Expectations, a more ſevere Baſtinado than the former convinced him, in the moſt feeling Manner, that notwithſtanding all his artful Endeavours to cloak his Roguery, the Plot was all diſcover'd! Confounded and ſurpriz'd, he thought no otherwiſe than that he had fallen into the Hands of a Brace of Conjurers, and that both his Maſter and Correſpondent dealt with the Devil; it being above his narrow Capacity to comprehend how it was poſſible for Words to be expreſs'd by Characters.

To conclude, As God only could teach Mankind to eſtabliſh certain Figures for the Signification of Sounds or Words, let us not bluſh to acknowledge, that 'tis to God alone that we are indebted for our Writing *as well as* Speech; *and let us render to him our eternal Tribute of*

Wonder

Wonder and Worſhip for conferring on us thoſe ineſtimable Bleſſings.

As a farther Illuſtration of the important Advantages ariſing from that invaluable Faculty beforemention'd of communicating our Thoughts by Speech, and that artful Invention of converſing with our abſent Friends by the Uſe of the Pen, and the Preſs, I ſhall embrace the Opportunity of introducing the three following poetical Eſſays, as additional Amuſements.

On Language.

WHEN firſt the Infant leaves the darkſome Space,
Where Myſtic Nature builds the lifeleſs Maſs,
By Form alone a future Man confeſt,
He gives no Sign of Soul, within his Breaſt,

As the Brute-Cub, the Child his Tongue employs,
In reſtleſs Plaints, and unharmonious Noiſe;
With undiſtinguiſh'd Cries he rends the Air;
The clamorous Sounds he makes no Meaning bear:
No Traces yet are printed on the Brain;
Or the Mind knows not how its Notions to explain;
Till docile Nature, and the early School
Form him to ſpeak, and teach the wondrous Rule:
A copious Language by Degrees he gains;
Hence TULLY's Proſe, and MARO's tuneful Strains.
Divine Invention! to diſcloſe the Mind,
And ſound converſive Life among Mankind!

In

In this the Riſe of every Art was laid,
As Thoughts combining lent their mutual Aid;
Depriv'd of Speech, our beſt Refinements fall;
And wanting That we muſt have wanted all.
Man would have gaz'd on Man with mute Surprize,
And faintly ſhewn a Meaning in his Eyes:
Our nobleſt Faculties had dormant lain,
And Nature's vaſt Munificence were vain;
No Common Laws had bound the human Herd,
Nor Policies been form'd, nor Empires rear'd.

On the Important Advantages of the PEN *and the* PRESS.

'TIS to the *Preſs* and *Pen* we Mortals owe
All we believe, and almoſt all we know.
All hail! ye great *Preſervers* of thoſe Arts
That raiſe our Thoughts, and cultivate our Parts:
Had your Aſſiſtance been to Man deny'd,
All Wit, alas! in oral Sounds had dy'd.
You bring paſt Wonders to our preſent View,
Homer and *Virgil* live alone in you.
Their tuneful Numbers had long ſince decay'd,
And loſt their native Charms without your Aid.

A Humorous Encomium on the Goose Quill, *by Way of* Riddle.

IN Youth exalted high in Air,
Or bathing in the Waters fair,
Nature to form Me took Delight,
And clad my Body all in White.
My Perſon tall, and ſlender Waiſt,
On either Side with Fringes grac'd:
Till Me that Tyrant Man eſpy'd,
And dragg'd me from my Mother's Side.
No Wonder now I look ſo thin,
The Tyrant ſtripp'd me to my Skin.
My Skin he flay'd, my Hair he cropp'd;
At Head and Foot my Body lopp'd.
And then with Heart more hard than Stone,
He pick'd my Marrow from the Bone.
To vex me more, he took a Freak,
To ſlit my Tongue, and made me ſpeak:
But that which wonderful appears,
I ſpeak to Eyes, and not to Ears.

To

To Me he chiefly gives in Truſt,
To pleaſe his Malice, or his Luſt.
From Me no Secret he can hide,
I ſee his Malice, and his Pride.
And my Delight is to expoſe
His Follies to his greateſt Foes.
All Languages I can command,
Yet not one Word I underſtand;
Without my Aid the beſt Divine,
In Learning, wou'dn't know a Line.
The Lawyer muſt forget his Pleading,
The Scholar would not ſhow his Reading.
Nay Man, my Maſter, is my Slave;
I give Command to kill or ſave;
And grant ten thouſand Pounds a Year,
And make a *Beggar* ſtrut a *Peer.*
But while I thus my Life relate,
I only haſten on my Fate.
My Tongue is black, my Mouth is furr'd;
I hardly now can force a Word.
I die unpity'd; am forgot,
And on ſome Dunghill left to rot.

L 67

Genera

General Instructions

FOR

Young Practitioners

IN THE

ART of PENMANSHIP.

THE various Sorts of *Hands*, now practis'd in *Great Britain* and *Ireland*, may properly be divided into two Branches, namely, Thoſe of abſolute Uſe for Buſineſs; and Thoſe which are only Ornamental. The former

former are the *Round Hand* and *Italian*, in which moſt of the common Affairs of Trade, and the ordinary Buſineſs of Life are written by all *Europeans*; and the *Engroſſing* and *Square Text*, in which all the various Buſineſs of the Law is generally tranſacted. The other Hands, namely, the *Old Engliſh*, the *Roman* and *Italic* Prints, and the *German* Text are ſeldom made Uſe of but by way of Decoration; and therefore the Writing of them is of but little Service, and nothing better than a mere Amuſement to ſuch as are intended for Common Buſineſs.

The principal Things to be aim'd at in order to write all or either of the Hands well, are theſe two: *Firſt*, to get an exact Idea of a good Letter, which is done by a frequent and nice Obſervation of a correct Copy: The other is, to get ſuch a Command of Hand, as to be able to expreſs, with

the Pen, that Idea upon the Paper; which is attain'd by conſtant and careful Practice after the beſt Examples, according to the old Latin Proverb, *Nulla Dies ſine Linea:* That is, in other Terms,

Let every Day ſome labour'd Line produce;
Command *of* Hand *is gain'd by conſtant Uſe.*

In order therefore for the more ſpeedy and effectual Improvement of my little Pupils of both Sexes, I ſhall ſhew them in the firſt Place, wherein the Beauty of a maſterly Performance principally conſiſts.

I. The eſſential Properties of a good Piece of *Writing*, are a due Proportion of Characters throughout the whole; a juſt Diſtance between the Letters themſelves, as well as the Words; with a natural Leaning or Inclination of the Letters

Letters one to another; and a clean ſmooth Stroke, perform'd with a maſterly Boldneſs and Freedom, without which the moſt regular Piece is like a dead Corps, whoſe Features, tho' they may be exact in Symmetry, yet want that Spirit, which only can render it an Object both valuable and delightful.

II. The Proportion of the ſeveral Letters, in moſt Hands, are generally regulated by the O and the N; let the making of them therefore be firſt carefully practis'd, and then the other Letters that are dependent on them: All which muſt be of the ſame Width and Fulneſs of Stroke as they are of.

III. The Proportion and Shape of Letters in any Hand, ought to be the ſame, whether they be written in a large or ſmall Size; let every Hand therefore be firſt learn'd in a large Character, which will not only fix the Idea of

of a good Letter much ſooner in your Mind, but alſo give you a greater Freedom. The Leſſer is, doubtleſs, always contain'd in the greater; and he or ſhe that attains to the writing any Hand whatever, large, may ſoon write it ſmaller, if Occaſion requires.

IV. Let all Strokes which are the conſtituent Parts of a Letter, (or as ſome call them the Body-ſtrokes) be made with the Full of the Pen, and of the ſame Thickneſs one with another, as near as is conſiſtent with the Nature of the Hand in which you write.

V. Let all Strokes which join the conſtituent Parts of Letters, or the Letters themſelves together, be made with the Corner of the Pen, and as fine as the Hand will admit of; which Strokes muſt always have ſome Proportion to the Body ſtroke, and muſt be thicker, or finer, according as the Character is, greater, or leſs.

VI.

VI. Turn not your Pen; neither alter the Position of your Hand, but let it move with a steady, easy Motion, and perform every Letter without Catchings, and convulsive Flutterings.

VII. Let the fine Strokes answer one another, in a Kind of Opposition, and, in many Hands, run nearly parallel.

VIII. Let all the Letters that have no Stems above or below the Line be even at the Top and Bottom. Let those which have Stems above the other Letters be equal in Length to the *l*, (the *t* and a few other Letters in some Hands only excepted). Let those which have Stems below the Line be equal in Length to the *j*, some few excepted, which may be seen by the engraved Alphabets herein inserted.

IX. Let the Capital Letters be equal in Height to the little *l*, and a small Matter stronger.

X.

X. Let the Diſtance between Words be twice as large as That between Letters.

And laſtly, let the Lines be of ſuch a Diſtance, that the Stems of the Letters may not interfere one with another; to prevent which they muſt be at leaſt twice the Length of an *l* aſunder.

Inſtructions for making a PEN.

I. YOU muſt hold the Quill in your Left-hand, between your Thumb and two firſt Fingers, with the Barrel of it towards you; and the Belly of it upwards, and the Haft of your Pen-knife grafted with the four Fingers of your Right-Hand, placing the Thumb of your Right Hand under the Back of the Barrel of your Quill, bearing firm againſt the End of the ſecond Finger of your Left-hand.

II. Then open the Belly of the Bar

of the Quill with a Cut, in the Manner of a Scoop, about the Length of half an Inch, and turning the Quill with the Back of the Barrel upwards, holding both it and your Penknife, as before directed, cut about half a Quarter of an Inch off the End of the Quill, which will leave it in the Form of a Half Moon; in the Midſt whereof (which will be alſo in the Midſt of the Back of the Barrel of your Quill) enter a ſmall Slit with the Edge of your Penknife.

III. Then holding your Quill, with the Back of its Barrel upwards, in your Left-Hand, with your Thumb, and three laſt Fingers, the End of its Barrel from you; and reſting upon the End of the firſt Finger of the ſame Hand, which muſt be extended; and holding your Penknife with the four Fingers and Thumb of your Right-Hand, with the Edge of it downwards, ſcrape the Quill with it on the Back of

the Barrel, over the ſmall entering Slit, till you find by your ſcraping the Quill it becomes in that Place tranſparent.

IV. Then turning the End of the Barrel of the Quill towards you, and holding it between the Thumb and two firſt Fingers of your Left-Hand, enter the Peg (about a third Part of it) into the Barrel of the Quill, and preſſing the Thumb of your Left-Hand on that Part of the Back of the Barrel as you intend the Split ſhould reach to, ſtrike up a Split.

V. After which, keeping your Quill between the Thumb and two firſt Fingers of the Left-Hand, and the Penknife Haft held with the four Fingers of your Right-Hand, with the Thumb of the ſame Hand under the Barrel of your Quill, bearing againſt the End of the ſecond Finger of your Left-Hand, cut off ſo much of that Split as you may find needleſs, or too long.

VI. Then turning the Quill with the Belly of its Barrel upwards, holding it and your Penknife in your Hands as before, open the Belly of the Barrel, in the Manner of a Scoop somewhat higher than it was before, and with the Point of the Penknife discharge your Quill of its Pith, if it has any; then turning your Quill with the Back of its Barrel upwards, and holding your Penknife with the four Fingers of your Right Hand, and placing your Thumb against the End of the second Finger of your Left Hand, under the Barrel of the Quill, shape, hollow, and cut down (to form a Nib) that Side of your Quill, which is next your Right Hand.

VII. Turn your Quill the Belly upwards, and shape, hollow, and cut down (still to form a Nib) the other Side of your Quill, (which will be now also next your Right Hand) and continue to pare it neatly on each Side the Split

till you have form'd a neat Nib, with a Split of the Length you find proportion'd to the Weight or Preſſure of your Hand in Writing, equally ſhaped, and carved alike on each Side of the Split.

VIII. After which (the Belly of the Barrel of the Quill being upwards) cut the Shape of your Pen in the Form of a Scoop.

IX. Then holding the End of the Thumb of your Left-Hand, againſt the End of your ſecond Finger of the ſame Hand, and the Nib of your Pen between your two firſt Fingers of the Left-Hand, and lying flat upon your Thumb nail, and, holding the Penknife with the three firſt Fingers and Thumb of your Right-Hand, ſo as your Thumb and firſt Finger may hold on the Blade of the Penknife near its Haft, the Blade held ſhelving, pare a little ſloping off the Nib of your Pen.

X. Then turning the Edge of the Penknife downright, cut off from the Nib of your Pen ſuch a Bit (call'd Nibbing the Pen) as may leave it of a Breadth ſuiting the Strength or Full of the Hand you intend it for; and before you dip your Pen in the Ink wet the Nib of it in your Mouth.

Of the Choice of Penknives, *and* Quills *for making of* Pens.

IN order to make a good Pen, you muſt provide a good Knife; or if you have two, one for the *Shapeing*, the other for *Nibbing*; you will find the Benefit of it. If the Blade be ſtrong and large, you'll find it will take off the Nib the cleaner; the Weight of the Blade requiring leſs Preſſure; the Edge alſo ought to be ſtrait, and not too keen. The round-pointed Blade

hinde

hinder the Nibbing of the Pen ſquare; and if too keen, when nibbing a ſtrong Pen, the Edge is apt to turn.

As to the Choice of Quills, great Quantities whereof are brought from ſeveral Counties in *England*, but more particularly *Yorkſhire*, *Shropſhire*, and *Lincolnſhire*; the former of which are reckon'd the beſt, as they are cleareſt, and moſt ſubſtantial.

To make theſe natural Quills of greater Service, there are two Ways of manufacturing them, commonly call'd *dutching* and *clarifying* them. The firſt is effected by the Help of Fire; the laſt by boiling them in Water, and then clearing them over a Charcoal Fire, or putting them into hot Sand. It may not be amiſs here to remove an erroneous Notion which ſome good Penmen entertain, who imagine ſuch Quills to be boiled in Oil; whereas, if that were the Caſe, the Ink would ne-

ver flow from them; on the other Hand, this Method of clarifying them is to take out that oily Matter that is natural to raw Quills, which cauſes a ſpungy Nib after very little Writing. Theſe Quills, ſo manufactur'd, are of longer Duration than raw Quills, look better, and are in Reality of more Service for the Diſpatch of Buſineſs.

A new Rule *for making a* PEN, *but lately propoſed by an* EMINENT MASTER.

IN order to make a good PEN, Care muſt be taken, that the Slit be not forced ſo hard, as to gape, or open; neither ſhould the Nib be bent inwards; both theſe Deficiencies tending to one and the ſame bad End: The Firſt cauſes the PEN not to caſt the Ink; the laſt, after a very little Uſe, occaſions a double Stroke; and when the

Nib

Nib is recover'd from that forc'd Strain, the Slit opens not much unlike that which was forced too much. The Slit ſhould be always eaſy and clear. Make each Cheek, or Side of the Slit, as equal as poſſible, with a Strait-bladed Penknife. Nib it quite even or ſquare; the common Practice of makeing that Part next the Hand both narrower and ſhorter than the other being (as our new Author inſiſts) a vulgar Error: For ſhould the Nib (ſays he) in that Part be the narroweſt, it muſt of Courſe be the weakeſt; and if it be the ſhorteſt, the other Part of the Nib muſt touch the Paper before it, and then you may as *well* have no Silt at all.

Make the Slit long or ſhort according to the uſual Preſſure of your Hand whilſt you are writing, and to the Strength of your Quill.

Take Notice, that the manufactur'd Quills before-mention'd have no need of

of ſcraping to make them ſlit clear, as raw Quills have; and they are apt to ſplit too high, unleſs prevented by placing your Thumb at the Height you would have the Slit to ſtop. The Cheeks are not to be made ſtrong in a weak Quill, nor weak in a ſtrong one; the principal Judgment however, lies in the Slitting and the Nibbing. If the Quill be weak, the Slit muſt be ſomething ſhorter; if ſtrong, it matters not how long, in caſe the Cheeks are made in Proportion, ſo that, if uſed by an obedient Hand, it hath a Spring, and opens and ſhuts at Pleaſure, as is evident in Striking, or Command of Hand.

Directions how to hold the PEN.

1. HOLD your PEN with the Thumb and two firſt Fingers of your Right-hand, ſo as that your ſecond

cond Finger's End may reach juſt to the upper Part of the Hollow or Scoop of your Pen: And that your Pen may reſt on that Side of your ſecond Finger (near the Nail) which is next your firſt Finger.

2. Your firſt Finger's End muſt reach juſt as low as the Top of the Nail of your ſecond Finger, and lay hold, or preſs on that Part of the Barrel of the Pen which is next your ſecond Finger.

3. Your Thumb (almoſt extended ſtrait) muſt lay hold, or preſs on that Side of the Bartel of the Pen that is next it, and will then reach to right againſt the Top of the Nail of your firſt Finger.

4. Your Pen and Hand thus order'd, your Pen will be held on the Right Side of it, (almoſt under the Barrel) by the End of your ſecond Finger near its Nail.

5. On

5. On the Right Side (almoſt on the Back of the Barrel) it will be held by that Part of your firſt Finger, which is neareſt your ſecond Finger.

6. On the Left Side (about an Inch and a Quarter from the Point of the Nib) it will be held by the Ball of the End of your Thumb, traverſing ſlantwiſe oppoſite to the End of your Thumb-Nail: And the feather'd Part of your Pen will paſs between the Upper and next Joint of your firſt Finger; and the Hollow Scoop, or Opening of your Pen, will be hid from your Sight.

7. The Hollow (or Palm) of your Hand will be almoſt directly againſt your Paper.

8. Your third Finger, muſt bear upon your little Finger, near its End; but it muſt be brought more inward (or nearer your Left-Hand) than your Little Finger.

9. Your

9. Your Little Finger muſt bear on your Paper with that Joint of it which is next the Nail.

10. The Ball of your Right-Hand (near the Wriſt) muſt not (nor any Part of your Hand but the before-mentioned Joint of your Little Finger) touch the Paper.

11. Your Pen and Hand order'd according to theſe Directions, you will find the Paper and Deſk on which you write, will be borne on by nothing elſe but the Nib of your Pen, the lowermoſt Joint of your Little Finger, that Part of your Right Arm which is between your Wriſt and your Elbow, and by the Thumb, Fingers, and Part of the Arm near the Elbow of your Left-Hand; on which (and the Seat you ſit on) the Weight of your Body ſhould reſt.

Inſtructions

Inſtructions for ſitting at your Writing.

1. LET the Heighth of the Flat of your Deſk, whereon you lay your Book or Paper, be about two Foot three Quarters from the Ground; the Heighth of your Seat one Foot three Quarters. Let your Seat's Edge be diſtant from the Edge of the Deſk (which comes next your Body) half a Foot.

2. Let the Room for your Knees and Legs to come under your Deſk be one Foot.

3. Lay your Book, or Paper on which you write, ſtrait before you.

4. Let the Elbow of your Right-Arm be diſtant from your Side about four Inches.

5. Let your Body be (nearly) upright, and right againſt your Book, or Paper: and if you ſuffer any Part of it to touch the Edge of your Deſk (which it

it is beſt to avoid if you can) let it be but ſlightly.

6. Let the Weight of your Body reſt on your Seat and Left-Arm; and hold your Paper (faſt down) on which you write with the Thumb, and four Fingers of your Left-Hand.

A New Mode of ſitting when you write, recommended by an eminent Maſter.

LET your Seat be ſo high, as that you may ſit eaſy, without either your Legs hanging, or throwing them from you: Let your Deſk or Table be about the Heighth of your Middle. Thus ſeated, lay your Book or Paper awry: that is, let it incline towards your Left-Arm or Side, inſtead of being ſtrait before you. The more it inclines, the more your Slope will be. If you write *upright*, then lay your Book,

Book, or Paper, *even* before you. Fix your Body directly before your Desk or Table, with both right and left Elbows on it, notwithstanding the general Method is, that your Left-Arm only should rest thereon.

Thus seated, (says our Author) and having your Book and Paper before you, you may write with all the Freedom and Ease imaginable! No *Nervous Flutterings*, no Numbness, or Stiffness, that a too frequent sitting with the Left-Side towards the Desk, or Table, and leaning the Stress of your Body on your Left-Arm occasions, will attend you. This New Method (says he) will suit all Sizes, and both Sexes; the fat, or the lean; the tall, or the short, Men of Bulk, and Ladies, laced in their Stays, will all find this Method easy and practicable; they will write without Fatigue, and with a great deal of Freedom; and what is more, they will

will write *even* without *Leading-ſtrings*, either ſingle, or Slope-Lines, or any other Aid or Aſſiſtance whatſoever.

The Inconveniencies that attend the common Method of ſitting (ſays he) are very obvious. There are very few but what find it difficult to write either even, or to keep a Line of an exact Heighth. The Reaſon of this is, becauſe, as your Body inclines to the Left towards your Deſk, you write from you, which cauſes you to *fall* in the *Evenneſs*, if you write without Lines: If you write with them, unleſs you follow your Writing, it declines at the End of the Line by ſtretching your Hand, and by not being directly under your Eye. Should you move your Body after your Writing too far, your Writing will become larger at the Cloſe of the Line.

This New Method, however, continues he, will remedy theſe, and all

other Inconveniencies, attending the common Posture in sitting, and laying your Book and Paper to write; for you have no Occasion to stir your Body, but sit at Ease, as in an Elbow-Chair. Besides, the Fatigue in writing is lessen'd by having both Arms to ease you, laying an equal Weight on the Table or Desk to support your Body; the Right-Hand directing the Pen towards the Corner of the Paper; and tho' it rises, it rises so gradually, that when you come to lay your Paper strait, your Writing will be as even, as if perform'd with Lines When you have wrote your full Length of the Stretch of your Fingers, your Left Hand is employ'd in drawing the Paper towards your Body, and pushing from you, when your Line is finish'd to begin again.

Observe, that these Directions only relate to the Writing the *Round Hand*

or the *Italian*; another Poſition being requiſite (as he allows) for writing the *Law Hands*; on which we ſhall make ſome curſory Remarks hereafter.

Obſerve farther, that he who writes on a flat Table has the Advantage of him who writes upon a Deſk that has too great a Slope; becauſe the Ink is apt to recoil; and if the Flow of the Ink is thereby impeded, the Freedom, Beauty, and Sprightlineſs of the Writing muſt by Conſequence be very much hindred, if not wholly loſt.

Some farther Inſtructions relating to the Round-Hand *and* Italian.

FIRST, the Young Penman ſhould endeavour to make his Hand-writing as legible, expeditious, and beautiful as he can; for theſe three Qualities are what will render it moſt uſeful.

In order to make it legible, he ſhould make choice for his Uſe, out of the various Forms that he meets with, ſuch Letters as are moſt generally known and approved of. He ſhould never, out of a Vanity of Invention, add any ſprigging to them; neither ſhould he throw Strokes through the Body of his ſmall Letters.

To make his Hand-writing expeditious, he ſhould principally uſe thoſe Letters that are made in one continued Stroke, and that have in their Beginnings and Endings an Aptneſs to join with one another.

To make his Writing beautiful, he ſhould make his Fulls and Smalls very ſmooth and clear; he ſhould make the circular Strokes in his Letters without Corners or Flats, and the right-lin'd ones without Crookedneſs; he ſhould keep ſuch a Diſtance between his Letters, that the Whites between each o

them

them may be as exact as is consistent with Practice, and take the same Care with respect to the Distance of his Words and Lines; for the Beauty of Letters consists in the well-adjusting of their Parts, well-performing the Strokes of which they are composed, and placing them to the best Advantage.

He should take care, that all such Letters as have no Stems be made as nearly of a Heighth as he can; and the same Letters in the same Piece of Writing, as near as may be, of the same Proportion; he should perform likewise as much of a Word as he can in one continued Stroke.

He should never make use either of a black or red Lead Pencil in striking of his Letters, but should learn to execute them fairly, without touching his Paper with any Thing but the Nib of his Pen, and let the Fulls and Smalls be made, as the Pen he makes use of

will naturally give them without any After-touches. He ſhould learn the leading Letters of each Hand firſt, and from them proceed to the others, which in a great Meaſure depend upon them.

The *Round-hand* is compoſed of an oval and ſtrait Line, and leans to the Right.

Its Fundamental Letters are *l*, *n*, *o*, *j*. The *Italian Hand* is of the ſame Nature with the *Round*: with this Difference only, that it is ſomewhat narrower; for its Slope and Fundamental Letters are the ſame.

Short Directions for nibbing the Pen, holding it, and ſitting at the Table or Deſk to write the Law-Hands, *namely, the* Engroſſing, *and the* Square Text.

MAKE the Nib of your Pe ſquare, as in the *Round-Hand* bu

but ſtronger, and ſhorter in the Slit. As your Writing muſt be quite up-right, ſit ſtrait, hold your Elbows out, and have your Parchment always even before you.

The Fundamental Letters of theſe two Hands are, *j*, *l*, *n*, *o*, *v*.

The *German Text* is but little uſed, except by way of Ornament, and cannot properly, therefore, be called one of the *Law-Hands*. However, the Letters of it, tho' they are ſomewhat narrower than the *Square-Text*, ſtand perpendicular to the Line as that does, and its Fundamental Letters are *i*, *o*, *l*, *n*, *v*.

Tho' 'tis cuſtomary, 'tis true, both in the *Square* and *German Text*, to embelliſh the Capitals with a Variety of Strokes; yet there are no Rules to be preſcribed in the Execution of them; ſince they are wholly dependent on the Fancy of the Penman; however, he

ought to take care that ſuch additional Strokes be a real Ornament, and not a Blemiſh to the Letter he would endeavour to improve.

Directions for Striking, *otherwiſe called,* Command of *Hand.*

STRIKING is called *Command of Hand*, becauſe it is perform'd without the leaſt Agitation of the Fingers, or reſting on the Hand or Arm.

Some ſtrike after the *Engliſh*, and others after the *Dutch* Manner; and both, if well executed, are beautiful enough, when judiciouſly, and but ſparingly introduced; but a vaſt Variety of Sprigs, Knots, and Birds, *&c.* are, in the Opinion of the beſt Performers, no Ornament to Writing at all.

The *Engliſh Command* is perform'd with the Hollow of the Pen turn'd towards the End of the Middle Finger, and

and is naturally light, airy, and genteel, and moſt agreeable for the *Italian*, and running Round-Hands.

The *Dutch Command* is perform'd with the Hollow, or Scoop of the Pen, held towards the Ball, or Hollow of the Hand, and is moſt proper for Letters in the Round-Hand, becauſe the Fulls fall alike; the Pen being held as in Writing, only the Nib a little elevated.

The Centre of Motion in Striking is at the Shoulder, from whence let your Hand and Arm ſwing together with a ſprightly Motion, without reſting, or touching the Paper with any Thing but the Pen; which muſt not be turn'd in the Hand whilſt you are making of any Stroke.

The ſlower your Motion is, the ſurer it will be; but yet there muſt be ſuch Boldneſs and Freedom obſerved, that the Stroke may be ſmart and clean, without

without Roughneſs, Flatneſs, or Corners.

Note, the Pen for *Dutch Command of Hand* is the ſame with That for the *Round-Text*; and for the *Engliſh Command*, the ſame with that for the *Italian-Text*.

Directions for the making of Figures.

THE making of Figures well is as neceſſary, as the making of Letters well: for without Figures, no Affairs in Common Buſineſs can poſſibly be tranſacted; and for that Reaſon, I would adviſe all ſuch as would be thought duly qualified for any Employment whatſoever, to make their Figures in the moſt graceful Manner that they can.

In Figures, that ſtand in Columns in Books of Accounts, let them be upright; but if they be mix'd with Letters in Writing, let them lean.

Ta

Take notice that your Figures muſt always be larger than your Writing.

Quintilian, like a Man of Judgment, who would make the moſt of every Thing in the Education of Youth, ſtrongly exhorts all *Writing-Maſters* not to give their Scholars idle, ſilly Copies, which have no Senſe in them, but ſuch as inculcate Virtue; for what we learn in our Infant Years ſinks deep into the Memory, adheres to us till old Age, and has a prevailing Influence over all our Conduct. In the Proſecution therefore of this ſhort Eſſay, I ſhall make it my Buſineſs to extract, from the Writings of the politeſt and moſt approved Authors both Ancient and Modern, ſuch ſententious Precepts, and Rules of Life, both in Proſe and Verſe, as may be not only proper for my young Pupils Imitation and Improvement in the Art of Penmanſhip, but if committed

mitted to Memory, may prove a Guide for their future Conduct; and may contribute, in some Measure, not only to their Success here, but their Happiness hereafter.

Four Single Line Copies.

IN each of which all the Letters of the Alphabet are compriz'd, which for that Reason will be very proper to be first practis'd by young Penmen.

I.

Prize exquisite Workmanship, and be carefully diligent.

II.

Knowledge shall be promoted by frequent Exercize.

III.

Quick-sighted Men by Exercize will gain Perfection.

IV. Happy

IV.

Happy Hours are quickly follow'd by amazing Vexations.

Select Copies, consisting of single Lines, and digested into Alphabetical Order, for the Practice and Improvement of young Penmen.

FIRST SET.

A. ART polishes, and improves Nature.
B. Beauty's a fair, but fading Flower.
C. Content alone is true Happiness.
D. Delays often ruin the best Designs.
E. Encouragement is the Life of Action.
F. Fortune is a fair, but fickle Mistress.
G. Grandeur is no true Happiness.
H. Health is Life's choicest Blessing.
I. Indolence is an Inlet to every Vice.

K. Know-

K. Knowledge is a Godlike Attribute.
L. Liberty is an invaluable Bleſſing.
M. Modeſt Merit finds but few Admirers.
N. Neceſſity is the Mother of Invention.
O. One bad Sheep infects the whole Flock.
P. Pride is a Paſſion not made for Man.
Q. Quick Reſentments prove often fatal.
R. Riches are precarious Bleſſings.
S. Self-Love is the Bane of Society.
T. The Hope of Reward ſweetens Labour.
V. Variety is the Beauty of the World.
W. Writing is a fine Accompliſhment.
X. 'Xceſs kills more than the Sword.
Y. Yeſterday miſpent can never be recall'd.
Z. Zeal miſapplied is pious Phrenzy.

Second Set.

A. Affectation ruins the fairest Face.
B. Beauties very seldom hear the Truth.
C. Conscious Virtue is its own Reward.
D. Dreams are the Pastimes of Fancy.
E. Envy too often attends true Merit.
F. Fame, once lost, can never be regain'd.
G. Good Humour has everlasting Graces.
H. Humility adds Charms to Beauty.
I. Innocence is ever gay and chearful.
K. Knowledge procures general Esteem.
L. Love hides a Multitude of Faults.
M. Modesty charms more than Beauty.
N. Nothing is more valuable than Time
O. Order makes Trifles appear graceful.

P. Praise

P. Praiſe is grateful to human Nature.
Q. Quick Promiſers are often ſlow Performers.
R. Recreations are not only lawful, but expedient.
S. Shame attends unlawful Pleaſures.
T. Truth needs no Diſguiſe or Ornament.
V. Vanity makes Beauty contemptible.
W. Wiſdom is more valuable than Riches.
X. 'Xamples prevail more than Precepts.
Y. Youth, like Beauty, very ſoon decays.
Z. Zeal, warms, and enlivens Devotion.

Select Sentences, Moral *and* Divine, *Alphabetically digeſted for the Practice and Improvement of young Penmen.*

The First Set.

A.

A Man of great Abilities may, by Negligence and Idleneſs, become ſo mean and deſpicable, as to be an Incumbrance to Society, and a Burden to himſelf.

B.

Beware of Drunkenneſs. It impairs the Underſtanding, waſtes the Eſtate, baniſhes the Reputation, conſumes the Body, and renders a Man of the brighteſt Parts, the common Jeſt of an inſignificant Clown.

C.

Contentment is the moſt precious Jewel of human Life; and the Way to attain it is, the ſurmounting Difficulties

by curbing vicious Inclinations, fierce, unruly Paſſions, and inordinate Appetites, in overcoming Temptations, and in bearing Injuries with Patience.

D.

Diſdain not your Inferior, tho' poor; ſince he may poſſibly be much your ſuperior in Wiſdom, and the noble Endowments of the Mind.

E.

Envious Perſons are for the moſt part ungrateful, mean, proud, impotent, and malicious: They lie under a double Misfortune: Common Calamity and common Bleſſings fall heavy upon them: Nature gives them a Share in the Firſt, and their ill Nature in the Latter; and having their own Trouble, and the Happineſs of their Neighbours to diſturb them, they need no other Ingredients of Miſery.

F.

Fame and Opportunity have swift Wings; and the Difference is, that the Former goes forward, but the Latter backwards: She must therefore be taken by the Forelock: For Occasion past is irrecoverable, and the Loss by Neglect irreparable.

G.

Good Books are a Guide in Youth, and an Entertainment for Age; they support us under Solitude, and keep us from being a Burden to ourselves: When we are weary of the Living, we may repair to the Dead, who have nothing of Peevishness, Pride, or Design in their Conversation.

H.

He that neglects Religion to pursue the vain Pleasures of this Life, makes his Address to a Shadow; and the more he pursues the admired Trifle, the more it flies from him.

I.

Idleneſs is the greateſt Prodigality, it throws away Time which is invaluable in reſpect to its preſent Uſe; and when it is paſt, cannot be recover'd by any Power of Art or Nature.

K.

Keep your own Secrets; for if you diſcover them to another, and he reveals them, you ſhould pardon him for it, ſince he is only treacherous by your Example.

L.

Let Virtue and Innocence always accompany your Recreations; for unlawful Pleaſures, tho' agreeable for a Moment, are too often attended with bad Conſequences, and inſtead of relaxing the Mind, plunge us into an Abyſs of Trouble and Vexation.

M.

Much Prudence is required in the Choice of your Companions: If you deſir

desire Refreshment, associate yourself with your Equals; but if Profit, with your Superiors. It is always the sure and certain Mark of an abject Temper, to be ambitious of being the First of any Company whatsoever.

N.

Necessity is the Mother of Invention, and Encouragement the Nurse of it: What is brought forth by the one should be propagated by the other.

O.

Observe the various Actions and Tempers of Men, and pass by human Infirmities with a generous Greatness: Criticise upon nothing more than your own Actions, and you'll see Reason enough to pardon the Weakness of Others.

P.

Pride hides our Faults from ourselves, and magnifies them to Others: It will make a Man dictate to his Superiors,

of whom he ought to learn; and rather than not appear wiſe, chooſe or continue ignorant.

Q.

Quarrels are too often rais'd about the mereſt Trifles; and yet, when once begun, are with the greateſt Difficulty imaginable brought to a friendly Concluſion.

R.

Reputation is like Fire; when once you have kindled it, you may eaſily preſerve it: but, if once you extinguiſh it, you will not eaſily kindle it again; and if you ſhould, it may burn a little, but it will never blaze.

S.

Shame, Diligence, Diſeaſe, Diſappointment, and ſelf condemning Reflections, are the common Puniſhment of Sloth: But Succeſs and Riches generally attend an unwearied Diligence and Application to Buſineſs.

T

T.

The Beſt need Afflictions for the Trial of their Virtues: Should all Things ſucceed to our Wiſhes, how could we rightly exerciſe the Grace of Contentment? Should we have no Enemies, how ſhould we ſhew our Readineſs to forgive Others, as we ourſelves deſire to be forgiven?

U.

Uſe your Proſperity with ſo much Caution and Prudence, as may not ſuffer you to forget yourſelf, or deſpiſe your Inferior: and conſider, whilſt you enjoy much, how little you deſerve.

W.

We may as well expect, that God ſhould make us rich, without the leaſt Diligence or Application, as make us good, without the Concurrence of our own Endeavours.

X.

Exceſs deſtroys more than the Sword. *Alexander*, when inflamed with Wine, cut off his beſt Friend, and executed in one unguarded Moment what he repented of all *his Life* after.

Y.

Youth is raſh and precipitant: Whilſt the Blood runs thro' the Veins with great Rapidity, the Paſſions are ſtrong and unruly, and the Mind too looſe and airy to be guided by the wiſe Counſel of the Aged; and the Knowledge of themſelves comes often too late to prevent their Ruin.

Z.

Zeal when grounded upon Knowledge, gives ſuch a Life and Vigour to Devotion, that all who ſee it ſo exerted muſt applaud it.

Select Copies in easy Verse, alphabetically digested for the Practice and Improvement of young Penmen.

A,

ALL human Things are subject to Decay,
And when Death summons Monarchs must obey.

B.

Brave Deeds, and Virtue (when 'tis spotless) have
Glorious Rewards, that shall outlive the Grave.

C.

Censure not rashly: Nature's apt to halt:
Look inward: He's unborn that has no Fault.

D.

Do thou with Pleasure own thy Errors past,
And make each Day a Critick on the last.

E.

E.

Envy will Merit, as its Shade, purſue;
But, like a Shadow, proves the Subſtance true.

F.

Firſt worſhip God: He that forgets to pray,
Bids not himſelf Good-Morrow, nor Good-Day.

G.

Greatneſs by Virtue's only underſtood:
None's truly great, that is not truly good.

H.

He who will true Examples learn to give;
Firſt let him learn to die, and then to live.

I.

Immodeſt Words admit of no Defence;
For Want of Decency is Want of Senſe.

K.

Know this one Truth, (enough for Man to know)
Virtue alone is Happineſs below.

Live

L.

Live well, and then how ſoon ſoe'er you die,
You are of Age to claim Eternity.

M.

Manners with Fortunes, Humours change with Climes.
Tenets with Books, and Principles with Times.

N.

No Minutes ſurely bring us more Content,
Than thoſe in pleaſing, uſeful Studies ſpent. O.
Our reformation never can prevail,
While Precepts govern, and Examples fail. P.
Pride is the never-failing Vice of Fools.
The Wiſe and Virtuous walk by humble Rules. Q.
Quarrels, and Strife, and Lawſuits wiſely ſhun:
By Peace and Silence no Man is undone.

Re-

R.

Remember Death; think every Day
your laſt;
Lament all Vanities, and Follies paſt.

S.

Safe in thy Breaſt cloſe lock up thy In-
tents;
For he that knows thy Purpoſe, beſt
prevents.

T.

They cannot want, who wiſh to have
no more,
Who ever ſaid an Anchorite was poor?

V.

View all the habitable World! How
few
Know their own Good; or, knowing
it, purſue!

W.

Want is the Scorn of every wealthy
Fool,
And Wit in Rags is turn'd to Ridicule.

Xerxes

X.

Xerxes ſurvey'd his mighty Hoſt with Tears,
To think they all muſt die in a few Years.

Y.

Yeſterday's paſt; to Morrow's none of thine:
To Day thy Life to virtuous Acts incline.

Z.

Zeal is a Fire, and uſeful in its Kind,
But nothing is more dangerous, if blind.

Select Sentences, Moral *and* Divine, *(in Proſe) alphabetically digeſted for the Practice and Improvement of young Penmen.*

The Second Set.

A.

ACTION keeps the Soul in Health; whereas Idleneſs ruſts the Mind, and corrupts, as well as benumbs, all its active Faculties.

Beware

B.

Beware of the Man that has no Regard to his own Reputation; ſince it is not probable he ſhould have any for yours.

C.

Could we rightly and duly reflect on the Misfortunes of other Men, we ſhould be much more thankful than we are for the many undeſerved Bleſſings, which we daily enjoy.

D.

Do not ſpeak reproachfully of any Perſon whomſoever; for ſuch Injuries are very ſeldom, if ever forgotten, and may poſſibly prove a Hindrance to your Preferment.

E.

Education either makes or mars us; and Governments, as well as private Families, are concerned in the Conſequences of it.

Faith

F.

Faith may ſometimes exceed Reaſon, but not oppoſe it; and Belief may be often above Senſe, tho' not againſt it: Beware therefore not only of an implicit Faith, but of being too cloſely tied up to Reaſon, where Faith is required.

G.

Give your Heart to your Creator; pay due Reverence to your Superiors; honour your Parents; give your Boſom to your Friend; be diligent in your Calling, let your Condition of Life be what it will; give an attentive Ear to good Advice; and be liberal to the poor.

H.

Humility is the grand Virtue that leads to Contentment: It cuts off the Envy and Malice of Inferiors and Equals, and makes us patiently bear the Inſults of our Superiors.

If

I.

If you would avoid Sin, fly Temptations; he that will not use his utmost Endeavours to avoid the one cannot expect Providence should defend him from the other.

K.

Keep a low Sail at the Entrance of your Estate: You may rise with Honour, but you cannot go back without Shame; for a good Beginning makes a good Ending.

L.

Let your Promises be sincere, and so prudently consider'd, as not to exceed the Reach of your Ability: He who promises more than he can perform, is false to himself; and he who does not perform what he has promised is false to his Friend.

M.

Make not your Neighbour's Faults appear greater than it is, nor your own less

leſs; for to excuſe your own Fault is to double it, and to aggravate another's by Detraction, is to make it your own.

N.

Nature is nothing but the Voice of God: A bright Diſplay of that Divine Wiſdom, which demands an eternal Tribute of Wonder and Worſhip.

O.

Our preſent Time ought to be managed with a judicious Care; ſince we cannot ſecure a Moment to come, or recall the leaſt Part of one that is paſt.

P.

Put forth all your Strength in honouring of God, and doing his Commandments; for that Time ſhall end in bleſſed Eternity, that is prudently and zealouſly ſpent in the Service of the Supreme Being.

Q.

Quietneſs carries its own Reward along with it. Have an Averſion to all Debates; ſtudy to inform your Mind, and reform your Life.

R.

Recreation after Buſineſs is allowable; but he that follows his Recreation inſtead of his Buſineſs, ſhall in little Time have no Buſineſs to follow.

S.

Solon made a Law, that thoſe Parents ſhould not be relieved in their old Age by their Children, who did not take Care to give them a virtuous Education.

T.

That Man who fears God is the wiſeſt Man; and he that departs from Evil has the beſt Underſtanding.

U.

Virtue is the Beauty of the Mind and the nobleſt Ornament that Man

kind can boaſt of. It ſtirs up our Reaſon when our Senſes err, and is then our greateſt Safeguard.

W.

Whoever wiſely conſiders the Miſeries of human Life, will certainly prepare for a better; ſince Infancy is attended with Folly, Youth with Diſorder, and Age with Infirmity.

X.

'Xcuſe what you ſee amiſs in Others; ſince all Mankind are liable to Errors.

Y.

Your Poverty will never prove a Diſgrace to you, unleſs you haſten to be rich by any illegal Proceedings.

Z.

Zeal in a good Cauſe is very commendable, but whenever 'tis blind or neglected, it is very pernicious.

Select Copies, conſiſting of four, ſix, and eight Lines, without Regard to Alphabetical Order.

I.

BEauty, like Ice, our Footing does
betray;
Who can tread ſure on that ſmooth
ſlippery Way?
Pleas'd with the Paſſage, we ſlide ſwift-
ly on,
And ſee the Danger, which we can-
not ſhun.

II.

There is a Luſt in Man no Charm ca
tame,
Of loudly publiſhing his Neighbour
Shame;
On Eagle's Wings immortal Scand
fly;
While virtuous Actions are but bo
and die.

Virtu

III.

Virtue's the chiefeſt Beauty of the Mind,
The nobleſt Ornament of Humankind;
Virtue's our Safeguard, and our guiding Star,
That ſtirs up Reaſon when our Senſes err.

IV.

Children like tender Oziers take the Bow,
And as they firſt are faſhion'd always grow:
For what we learn in Youth, to that alone,
In Age, we are by ſecond Nature prone.

V.

Cadmus did firſt the wondrous Art deviſe
Of painting Words, and ſpeaking to the Eyes;
By various Lines to curious Order brought,
Body and Colours were giv'n unto a Thought.

None,

VI.

None, none descends into himself to find,
The secret Imperfections of his Mind.
But ev'ry one is Eagle-ey'd to see
Another's Faults, and his Deformity.

I.

Great was that Genius, most sublime that Thought,
Which first the curious *Art of Writing* taught:
This Image of the Voice did Man invent,
To make Thought lasting, Reason permanent:
Whose softest Notes with Secrecy can rowl,
To spread deep Mysteries from Pole to Pole.

II.

Lawsuits avoid with as much studious Care,
As you would Dens, where hungry Lions are: And

And rather put up Injuries, than be
A Plague to Him, who'd be a Plague
to Thee.
Value your Quiet at a Price too great,
For a Revenge to give ſo dear a Rate.

III.

Happy the Man, of Mortals happieſt he,
Whoſe quiet Mind from vain Deſire is
free.
Whom neither Hopes deceive, nor
Fears torment.
But lives at Peace within himſelf con-
tent;
In thought or Act accountable to none,
But to his Conſcience, and to God
alone.

IV.

Quick Time on Months and Years its
Children feeds,
And kills with Motion what its Motion
breeds.

Hours waſte their Days, the Days their
Months conſume,
And the rapacious Months their Years
entomb.
Thus Years, Months, Days, and Minutes keep their Round,
Till all in vaſt Eternity are drown'd.

I.

Dreams are but interludes which Fancy
makes,
Whilſt Monarch Reaſon ſleeps the
Mimick wakes;
Compounds a Medley of disjointed
Things,
A Court of Coblers, and a Mob of
Kings.
Light Fumes are merry, groſſer Fumes
are ſad,
And both the reaſonable Soul run mad;
And many monſtrous Forms in Sleep
we ſee,
That never were, nor are, nor e're
ſhall be. Such

Such is the gloomy State of Mortals here,
We know not what to wish, or what to fear.
What then remains? Are we depriv'd of Will?
Must we not wish for fear of wishing Ill?
Receive my Counsel, and securely move;
Entrust thy Fortune to the Pow'rs above:
Leave them to manage for thee, and to grant
What their unerring Wisdom sees thee want.

The

The Revolution of the Seaſons round their Annual Circle, emblematically illuſtrated, and recommended as proper Copies for Children's Breaking-up Pieces, at their Quarterly Vacations.

SPRING.

THE Bloom of Youth upon his Cheek is ſeen,
And where he treads freſh Flowrets deck the Green.
His fragrant Breath perfumes the Evening Skies,
And tun'd to Him, the Sylvan Streams ariſe.
A pointed Jav'lin in his Hand he bears
And on his Head a golden Helmet wears.
For then begins the ſtern *Bellona*'s Rage
And hoſtile Realms in bloody Wars engage:

His calm Approach revives the peaceful Plain,
But leads on Death, where Discord holds its Reign.

SUMMER.

IN silken Garb array'd of chearful Green,
Was sportive *Summer* next advancing seen,
A gilded Quiver at his Shoulder hung,
And in his Hand he trail'd a Bow unbent along.
His tawny Brow with faded Flow'rs was crown'd,
And studded thick with Drops of Sweat around.
As if fatigu'd with the laborious Chace,
Or faint with Heat in sultry *Titan*'s Rays:
He, moving slow, invok'd the friendly Air,
And sought the cooling Streams to quench his Burnings there.

AUTUMN.

AUTUMN.

Acceeds in flaming Yellow clad.
With Fulneſs ſmiling, and with Plenty glad.
Laden with ſunny Fruits of ev'ry Kind,
He dar'd the Cold that waited cloſe behind.
A Wreath of ripen'd Corn his Temples bound,
Enrich'd with Leaves, and cluſtring Grapes around.
An Harveſt Crook employ'd his better Hand,
To reap the Grain, and eaſe the burthen'd Land.

WINTER.

Winter was laſt in woolly Robes array'd,
And bent with feeble Age his hoary Head, Shrunk

Shrunk in himſelf, he wrapp'd his Garments cloſe,
And inly trembled as the Tempeſt roſe.
His Length of Beard, and deep indented Brow,
Were whiten'd o'er with an eternal Snow:
Prone to the Earth his bending Back declin'd,
And, almoſt froze, he ſhiver'd in the Wind:
Prop'd on a Staff he ſlowly mov'd along,
And round him loud, inſulting BORBAS rung.

Some General Directions in regard to Epiſtolary Writing; *with Select Forms of Addreſs and Buſineſs, by Way of* Appendix.

THE Style peculiar to ſuch Letters as conſiſt only of Compliment, Wit and Addreſs, ſhould be always gay, indeed, but free and eaſy, void of all ſtudied Graces, and as near a Copy of Nature as poſſible.

On the other Hand, That of the Tradeſman, ſhould be ſhort, plain, and pertinent to the Occaſion, without any Flights of Fancy, or Deviations from his principal Deſign. He ſhould imagine himſelf in Converſation with his Friend

Friend on the *Royal Exchange*, and expreſs his Sentiments in ſuch clear Terms, that his Correſpondent ſhould not be capable of the leaſt Doubt or Heſitation with reſpect to his Orders. And as he ought never to be obſcure, ſo he ſhould induſtriouſly avoid all Manner of Abbreviations, which have a natural Tendency to render his Expreſſions either too general, or ambiguous. Nothing therefore in his Letter ſhould be preſum'd, underſtood, or implied. His Intentions ſhould be comprehended at the firſt View; for whenever Inſtructions are given but darkly, and by Hints only, ſome Error of Conſequence may paſs thro' Miſconſtruction.

The Correſpondent, likewiſe, on his Part, ſhould take particular Care to be as punctual, clear, and free from Ambiguity, in all his Anſwers. He ſhould weigh every Article maturely, and give a diſtinct and direct Reply. Nothing,

thing, in ſhort, ſhould be omitted; no one Particular ſhould be left in Suſpenſe leſt his Correſpondent, for Want of proper Intelligence, ſhould ſuffer either in his Character, or his Fortune.

LETTER I.

From a Miſs to her Mamma, in regard to her Practice and Improvement in the Art of Writing.

Honoured Mamma,

IN Compliance with your Requeſt I have ſent you encloſed a ſmall Specimen of my Hand-Writing. My Maſter tells me I am very much improved this laſt Quarter, but you, Mamma, will be beſt Judge whether he flatters me or not. I am ſenſible, to write a fair, neat Hand, and to ſpell correctly, are Accompliſhments that all young Ladies are not Miſtreſſes of, and for that Reaſon, (beſides the Pleaſure of

paying

paying my Duty as I ought for your Care in my Education) I shall study to make daily Advances in so advantageous an Art; and if I attain to any tolerable Degree of Perfection in it, I am perſuaded you will be well pleas'd with

Honoured Madam,

Your moſt dutiful Daughter,

A. Z.

LETTER II.

The Mother's Anſwer.

Dear Daughter,

I Don't think your Maſter flatters you at all; for your Improvement in Writing within theſe three Months is too viſible to be deny'd; and I can aſſure you, your Papa is ſo pleas'd with your Performance, that he has beſtow'd a Glaſs and gilded Frame upon it. He has ſent you moreover by the Bearer, a Quarter of a Pound of Tea and

a Silver Medal of the immortal Duke of *Cumberland*, as a farther Teſtimony of his Approbation. Pray, be dutiful to your Governeſs, and reſpectful to all her Family. I am not inſenſible of her good Oeconomy and Merit, and if you will but ſtrive to copy her, you ſhall want for no Encouragement from

Your affectionate Mother,

M. Z.

LETTER III.

From Maſter Tommy *to Miſs* Polly

Dear Miſs,

'TIS with no ſmall Pleaſure that I write to you by the joint Commands of my Papa and Mamma to enquire after your Health, and all our other Relations in the Country. You hadn't been gone from our Houſe above a Day or two, before I was very du-

ſo

for Want of your good Company. However, as I know you have not your Health in our nasty, smoaky Town, it would be very unkind in me to desire you to return, and run the Risque of a second Illness. Pray let us know how you spend your Time in the Country. And in Return you may expect to hear what passes at our next Ball here in Town, which will be very gay, and come on in about a Fortnight. I am

Dear Miss,

Your affectionate Cousin,

T. D.

LETTER IV.

Miss Polly's *Answer*.

Dear Cousin Tommy,

I Had the Favour of your friendly Letter, and am greatly obliged to you, Sir, as well as to your good Papa and Mamma for enquiring after my

Health. I am much better ſince I came into the Country; and Mr. *Meanwell* the Apothecary gives me Hopes of a ſpeedy Recovery. I go abroad every Day to divert myſelf, but the Woods and Gardens are not near ſo chearful and inviting this *Spring*, as they were the laſt, when we had the Pleaſure of your good Company. However, as your Papa has now bought you a little *Pony*, and the Weather is like to continue fine, I pleaſe myſelf with the Thoughts of ſeeing you in a few Days; for I don't at all doubt but the Letter I ſent by *William* will procure the Conſent of my good Uncle and Aunt, and I have Reaſon to believe, Sir, that you will be willing to pay a Viſit to

Your affectionate Couſin,

M. G.

LET

LETTER V.

From a Brother in Town to his Siſter in the Country, complaining of her Neglect in Writing.

Dear Siſter,

YOUR Friends, I can aſſure you, take it very ill, that you give them no Account of your Health, or the Manner in which you ſpend your Time in the Country. You cannot be inſenſible, that you have ſeveral Admirers here in Town, and that many of them are impatient for your Return. Can your long Silence, therefore, think you, beany ways excuſed with a good Grace. My Mother, I can tell you, is highly diſpleas'd, and ſo are my Uncle and Aunt. For my Part, I have acted the good-natur'd Brother ſo long, and form'd ſo many Excuſes for you, that I am quite tired. Take care therefore

for the future, and deſerve a better Character. Write to us ſoon and often, and I don't doubt but I ſhall procure your Pardon for the Offences paſt. You may depend on it, 'tis with no ſmall Pleaſure that I ſubſcribe myſelf,

Your very affectionate Brother,

E. D.

LETTER VI.

The Siſter's Anſwer.

Dear Brother,

THE Charge you have brought a-gainſt me is I own a little too juſt I have been negligent indeed, and pra aſſure my Dear Mother, and my Uncl and Aunt, that my Silence has no been owing to the leaſt Want of Dut or Reſpect, and that I'll never be guil ty of the like Fault again. Be m Advocate, Dear Brother, for once up o

on this my ſincere Promiſe of Amendment I know you are good natured, and that my Relations, if you but plead in my Behalf, will ſign my Forgiveneſs. If you'll excuſe the Shortneſs of this Letter, you ſhall have a longer next Week, with a full and true Account of my Viſit to my Lady *Notable*, and the kind Reception I met with from the whole Family. I have nothing to add at preſent but my Duty and Reſpects where due, and to aſſure you, that I am proud to ſubſcribe myſelf

Your affectionate,
and much obliged Siſter.

E. D.

LETTER VII.

From an elder to a younger Brother, repreſenting to him the fatal Conſequences that muſt unavoidably attend him, in caſe he perſiſts in his extravagance

Dear Billy,

AS you are my only Brother, you muſt imagine, if you give your ſelf the leaſt Time for Reflection, that your Misfortunes affect me next to my own. You are ſenſible I have met with too many, but then you know very well, at the ſame Time, that they muſt be aſcribed to unforeſeen Accidents, and not to any wilful Acts of Profuſion. This Conſideration ſupports me under the Weight of them; but as to thoſe that have befallen me on your Account, they muſt be imputed indeed to my Indiſcretion. Whilſt my Father

Father and Mother were living, they both ſupplied you, not only with the Conveniences of Life, but indulg'd you, if I may be ſo free as to ſay ſo, in your Levity and Extravagance. They are both dead, and what they left behind them, 'tis true, is now devolved upon me. Not only Nature, but Providence directs me to make the beſt Uſe I poſſibly can, of what is thus thrown into my Poſſeſſion. My Love for you inclines me, I muſt own, to ſerve you to the utmoſt of my Power; but, dear *Billy*, which Way can I effectually do it? The frequent Supplies that our indulgent Parents ſent you, gave you no ſubſtantial Aſſiſtance; they were thrown away upon you: And what Meaſures pray, am I to take to ſcreen you from Diſtreſs? You might have been happy long e'er this, had you made but a good Uſe of your Friend's Readineſs to ſerve you; but give me leave to ſpeak

my

my Sentiments freely, your preſent melancholy Situation is wholly owing to your own Imprudence. You might have lived comfortably, with good Management, all your Life-time, on your own Fortune; but 'tis plain, it has not maintain'd you much above a Twelve-month. Were I able, or willing to add as much more to it, what juſt Grounds have I to expect that you will be a better Oeconomiſt than hitherto you have been? All I have, at your Rate of Living, would ſupport you, Brother, but a very few Years; and I muſt think it my Duty, (whatever you may imagine) to take care of my own Family as long as they live, and am determin'd ſo to do, if no unforeſeen Accident prevents me. Were I to ſend you the Hundred Guineas according to your Requeſt, of what real Advantage would it be to you? it would prove of no other Service in the World than

than to lengthen your Credit, and make you run deeper into Debt. How often have I assisted you already? And has not the Case been always the same? Have not several with whom you have Dealings, given you Credit from Time to Time, because they imagin'd that I would support you, and discharge their Bills? As therefore all my Indulgence towards you has proved ineffectual, 'tis Time now to withdraw my Favours. However, notwithstanding all your repeated Provocations, you may assure yourself, when I have any convincing Proof of your Reformation, no reasonable Assistance will be deny'd you, by

Your affectionate tho'
much injur'd Brother,

A. Z.

LET-

LETTER VIII.

From a Guardian *to his* Ward, *on his irregular Course of Life during his Apprenticeship.*

Dear Dicky,

YOU are not insensible of the true Love and Friendship that always subsisted between your affectionate Father and myself: And as he was pleas'd to constitute me the sole Executor of his last Will and Testament, and therein charged me, in the warmest Terms, to have a watchful Eye over your Deportment during your Minority; 'tis with the utmost Concern, that I hear you have enter'd yourself a Member of a loose, disorderly Club; that you have too little Regard for your Reputation; are often disguis'd in Liquor; keep bad Hours; break the Rules of your Master's House at least twice

twice a Week; and in ſhort, make the whole Family very uneaſy. I have been inform'd, moreover, that if my old Friend does but expoſtulate with you on the Occaſion, even in the cooleſt Manner, you treat him with that Indecency that no ways becomes you: You give him, it ſeems, ſuch pert Anſwers, and put on ſuch ſawcy Airs, as are inſufferable; and, in ſhort, inſtead of being ſubmiſſive, and giving him the leaſt Proſpect of a future Amendment, you repeat the Offence for which he checks you, and make his wholſome Admonitions the Topick of your Ridicule amongſt your profligate Companions.

As this is the true State of the Caſe; and as your good Father has been pleas'd to inveſt me with an Authority over you, during your younger Years,

give

give me leave to expoſtulate with you on this unhappy Occaſion, and ſet before you, in a fair and impartial Light, the fatal Conſequences that muſt too ſoon attend you, without a ſpeedy Reformation.

In the firſt Place, how can you, in Conſcience, break thro' all thoſe Laws which you had ſo voluntarily bound yourſelf, by the moſt ſolemn Contract, faithfully to obſerve? How can I, think you, look your Maſter in the Face, who ſtand engaged to him in a very conſiderable Penal Sum for your Integrity and good Behaviour? Can you think it honeſt to violate ſuch Engagements? Conſider you are but about Eighteen, and 'tis Time enough in Conſcience, when you are One or Two and Twenty Years of Age, to be your own Maſter, and act without Controul. Stay 'till then at leaſt, before you take ſuch unreaſonable Liberties

and

and keep ſuch bad Hours, as well as bad Aſſociates: and in Caſe you go on, as you begin, I have too juſt Grounds to fear, you will even then, prove equally indiſcreet, and have a Taſte for the ſame vicious courſe of Life.

Conſider, I beg of you, before 'tis too late, what Inconveniencies theſe ill Habits in Time may lead you to: Conſider, I exhort you, the Anxiety, the Trouble, which you give your ſincereſt Friends by your Perſeverance in your evil Ways. Reflect with your ſelf, and do as you would be done by. Is your Conduct at preſent ſuch as you would countenance and allow, were you a Maſter yourſelf? Are you ſo capable of purſuing your Buſineſs, and promoting your Maſter's Intereſt the next Morning, with that Life and Vigour, as if you had went to Bed ſober, and in due Time? If not, are not your miſpent Evenings

a dou-

a double Diſadvantage to your Maſter? Will not your taking what you call ſmall Liberties at preſent, lead on, in proceſs of Time, to take much greater? 'Tis not, let me tell you, in every one's Power to ſtop when he pleaſes; and who knows but, at laſt, you will arrive to ſuch a Pitch of Obduracy, as to be Subject to no Manner of Reſtraint.

For my own Part, I think I may preſume to ſay, I ſerved ſeven Years myſelf, not only with Pleaſure, but with Reputation. I thought likewiſe, tho' my Apprenticeſhip was not expir'd till I was two and twenty, that I was my own Maſter full ſoon enough. What your Thoughts may be on the like Occaſion, I can't ſay, but I wiſh you may hereafter conſult your own Intereſt and Credit, as I have done mine before you. Give me leave to tell you freely, that I ſhould never

never have thought it either reputable, or honeſt, to take ſuch Liberties as you do.

You are now at an Age, when, inſtead of indulging yourſelf in your Pleaſures, you ſhould ſtudy to cultivate and improve your Mind. By applying to proper Books, you will qualify yourſelf for the beſt of Company; very much contract your daily Expences; fill up your vacant Hours; avoid a World of Temptations; inlarge your Ideas of Men and Things; and, in a Word, you will look down with an Eye of Contempt on thoſe frothy Companions, with whom you ſeem now to aſſociate with ſo much Eagerneſs and Delight.

As Nothing but my ſincere Regard for your future Happineſs and Welfare could induce me to expoſtulate with you on this Breach of your Conduct, I hope that my friendly Admonitions will

have the desired Effect, and that by your speedy Amendment, I shall have no Cause to repent of taking on me the important Trust which your Father has reposed in me. Should your Master, as I hope he will, send me Word of the Success of these Remonstrances, you shall want for no Encouragement, from,

Cousin,

Your affectionate Guardian,

L. S.

LETTER IX.

From a Tradesman in London, *to his Country Correspondent, begging the Favour of a speedy Adjustment of Accounts between them.*

SIR,

AN unforeseen Accident has happen'd, that obliges me to beg you to settle the Account that stands between

between us. We have had Dealings together long enough, I hope, to be free with each other upon any emergent Occaſion. I would not have made my Applications indeed ſo ſoon, had I a Friend in Town on whoſe Aſſiſtance I could ſo ſafely depend. If it will be any Prejudice, however, in the leaſt to your Affairs to diſcharge the Whole, the Remittance of forty Pounds, or ſuch other Part only as you ſhall think proper, will be of ſingular Service at this critical Conjuncture, and lay a particular Obligation on,

Sir, your moſt humble Servant, &c.

LETTER X.

The Correſpondent's Anſwer.

SIR,

I Am very ſenſible ſome Exigence more than ordinary muſt have occaſioned

casioned the Demand you have made; and am therefore sincerely glad, that it lies in my Power to answer your Expectations without any farther Application. Our Carrier sets out next *Wednesday*, and I shall order him to deliver you a Bank Note for Fourscore Pounds. As to the Residue, it shall be return'd you within a Fortnight at fartheſt; at which Time I propose to give you a fresh Order, and commence a new Debt. I shall let you know what Credit I expect, and take care to make you punctual Payment. I am, Sir,

Your sincere Friend,

and humble Servant.

LETTER XI.

From a Servant to his Maſter in the Country.

SIR,

AS I perceive your Affairs are likely to detain you longer abroad than you propoſed when you went from Home, I thought myſelf obliged in Point of Duty to inform you, that all your good Family are in perfect Health; and that, as to the Buſineſs of the Shop, you may aſſure yourſelf, each Branch of it ſhall be carried on with as much Care and Fidelity, as if you were there in Perſon. Every Body longs for your Return, as ſoon as your Affairs will any ways permit: My good Miſtreſs in particular begins to be impatient. In the mean Time, however, you may depend on having immediate Notice, if any Thing material occurs, from,

Sir, your faithful Servant,

P. E.

LETTER XII.

To a Correſpondent.

SIR,

I Have received yours of the 5*th* of *February* laſt, with your Invoice and Bill of Lading encloſed. I ſhall remit you by the next Poſt 100*l.* Bank Note, and beg the Favour of you to ſend me by *Aaron Hill*, our Carrier, the firſt Opportunity, ten Pieces of Superfine Black Cloth, at about 15*s. per* Yard, and thirty Pieces of *Scotch* Holland, about 3*s.* or 3*s.* 6*d. per* Yard, as your Judgment ſhall direct you.

I am, Sir,

Your humble Servant,

P. G.

LETTER XIII.

The Correſpondent's Anſwer.

SIR.

YOurs, of the 20*th* of this Inſtant *March*, lies now before me; as alſo

alſo, another of the 30*th*. with a Bill for 150*l*. which is paid, and placed to Account. I have this Day, according to your Order, ſent the Black Cloth and Holland, and doubt not but they will pleaſe you at the Price in the Bill encloſed. I am,

Sir, &c.

LETTER XIV.

To a young Tradeſman, too apt to be in a Hurry in the Proſecution of his Buſineſs.

Couſin John,

THE great Regard I have always had for you, not only on your own Account, but for the dear Remembrance likewiſe of your good Father and Mother, both lately deceas'd, to whom I was greatly indebted for their many Favours, is the only Motive that induces me to trouble you with the following curſory Hints, which, I

flatter myſelf, you will receive with the ſame Candour and good Humour as I intend them.

I have call'd, Couſin, upon you, Time after Time, and have always found you, 'tis true, where you ought to be, in your Shop; but then I perceiv'd you were always in ſuch a Flutter and Confuſion, that I could never have an Opportunity to talk with you freely, as I propoſed, when I paid my Viſits.

It muſt be acknowledged that on ſome particular Occaſions, a more than ordinary Hurry and Fatigue in Buſineſs cannot poſſibly be avoided; but that can never be always the Caſe, in my Opinion, with the moſt extenſive Dealer. The great Art of Trade lies, Couſin, as I take it, in the judicious Diſpoſal of a Man's Time, be his Occupation or Calling what it will.

Moſt

Moſt young Traders, indeed, are fond of appearing mighty buſy, imagining they ſhall be obſerved, and applauded for their Induſtry and Application; but, in my humble Opinion, thoſe Flutters are rather the Effect of Indolence, and a too great Neglect of their Buſineſs at proper Seaſons; and, as a Confirmation of what I have aſſerted, I ſhall only lay before you the daily Practice of an unfortunate Shopkeeper of my intimate Acquaintance, who was remarkable for driving his Buſineſs on with the utmoſt Precipitation.

My Friend, 'tis true, for ſome few Years, carried on a very advantageous Buſineſs, but then, at laſt, under the uſual Pretence of promoting Trade, indulged himſelf every Evening, in meeting with a Set of Bottle-Companions at the Tavern; and very ſeldom, if ever, neglected thoſe ſocial Engagements.

In

In order therefore to be punctual there, and make his perſonal Appearance as ſoon as poſſible, the Buſineſs of the Day was all Hurry and Confuſion. Tho' he did not keep exceſſive late Hours, yet he was no Starter, and ſeldom got Home till Eleven or Twelve. The Night thus ſpent, and the Bottles all empty, the Morning, which is the moſt precious Part of the Day, was ſpent in Indolence and Eaſe. If the moſt valuable Cuſtomer he had came to his Shop before Nine, the Maid durſtn't diſturb him. His Apprentice, indeed, would beg the Favour of them to call again; and when his uſual Hour of Riſing came, ſo many different Matters waited to be diſcharged, that he was in one continu'd Ferment till about Two, at which Time he went to Dinner. Little after that was done; for he indulged himſelf in an elegant Way of Eating, as well as Drinking; off he went

went to the Tavern, and this Courſe he purſued for ſome conſiderable Time.

Thus, tho' he never applied himſelf regularly to Buſineſs above four Hours in the Day, he would be conſtantly complaining of Buſineſs lying too heavy on his Hands; that 'twas with the utmoſt Torment he went thro' it; and his Life, in ſhort, ſeem'd to thoſe who obſerv'd him only whilſt behind the Counter, one contin'd Scene of Induſtry and Fatigue.

Now, Couſin, had he made it but his Cuſtom to riſe at Six, and get himſelf dreſs'd, and ready for his Shop by Seven, all his Buſineſs would have every Day been reduced within a narrow Compaſs by Twelve. In the firſt two Hours he would have met with but little, if any Interruption; and by ſuch a Practice, he might have improved his Servants by his own good Example; have given them the neceſ-

fary

ſary Directions for the whole Day; and had Time ſufficient beſides, not only to have inſpected his Books, but to have written to all his Correſpondents; and by that Means, have diſpoſed all Things in ſuch an Order, that whatever Buſineſs occurr'd afterwards, whether more or leſs, might have ſerved him only for an Amuſement.

But not to dwell too long on my Story, what was the Reſult, think you, of my Friend's great Hurry and Precipitation? Why, he met with ſome Loſſes and Diſappointments in Trade (as who does not) and his Cuſtomers not ſeeing him in the Shop in a Morning, and always in a Flutter when he was there; his Buſineſs inſenſibly dwindled away; his Creditors began to ſuſpect him; and he had the Mortification, on the Adjuſtment of his Accounts, that had too long lain by neglected, to find the Balance of 3000*l.*

to

to his Diſadvantage, to quit a Buſineſs he had managed with ſo much Imprudence, and to live upon a Charity, which his Friends procured for him, and afforded a bare Subſiſtence only for himſelf. I leave you to judge of the Misfortunes that muſt by Conſequence attend his poor Wife and Children, who built their Dependence upon him.

This Inſtance, I hope, Couſin, will afford you a Leſſon of Inſtruction; and, as I have a good Opinion of your Prudence, I doubt not, but you'll endeavour to correct the Fault which I have too often obſerved, and taken at this Time the Liberty to reprove.

I couldn't forbear giving you this Caution, leſt you ſhould poſtpone That to another Day, which might, and ought to be done in this; and by ſuch a Delay be unable to keep your Buſineſs within due Bounds. Method, dear Couſin, next to Induſtry and Application,

tion, is every Thing in any Occupation whatſoever. By falling into a regular Way, you will always be calm, free, and eaſy; and have Time ſufficient to amuſe your female Cuſtomers, who are for the moſt part pretty tedious in making their Bargains, and will be humour'd, as well as courted to a Compliance. And how think you, muſt any Man be capable of behaving thus, as 'tis his Intereſt always ſo to do, in caſe he prefers his Bottle to his Shop, and indulges himſelf in his Bed, when he ſhould be in his Buſineſs? As you are very ſenſible, I have no other Ends in view than your future Welfare and Succeſs in the World, I am well aſſured you'll take theſe curſory Admonitions in good Part from, Sir,

Your ſincere Friend,
and affectionate Couſin,
M. C.

HAVING

HAVING thus given our little Readers a tranſient Idea of the Style, or Manner in which they ought to indite their Letters of Mirth and Gaiety, as well as thoſe of Trade and Commerce; and having added thereto ſome few Copies for their Practice and Imitation, we flatter ourſelves, as young Perſons are too liable to Miſtakes for want of proper Information, in regard to the Titles of ſuch as are either in Office, or of elevated Birth and Fortune, that it will be deem'd a proper, as well as natural Concluſion of this our preſent Undertaking, to inſtruct them how to direct to, and pay their Addreſſes in due Form; and with Propriety, to their Superiors, however dignified and diſtinguiſh'd either in Church or State.

Terms

Terms of Address.

Superscription I.

To the Royal Family.

TO the King's most excellent Majesty.

Sire, or may it please your Majesty.

To his Royal Highness, *George*, Prince of *Wales*.

May it please your Royal Highness.

N. B. The like to all the rest of the Royal Family, Male or Female, *Mutatis mutandis*, that is, changing what is necessary to be changed.

Superscription II.

To the Nobility.

TO his Grace the Duke of S———.

My Lord Duke; your Grace;

To

To the moſt noble *Peter*, Lord Marquis of *S*——.

My Lord Marquis; *your Lordſhip.*

To the Right Hon. *John*, Earl of *S*——.

My Lord; *your Lordſhip.*

To the Right Hon. *J.* Lord Viſcount *M*——.

The ſame.

To the Right Hon. *P*——, Lord *D*——.

The ſame.

N. B. Here obſerve, that Noblemens Wives are addreſs'd in Terms equal to their Huſbands Dignity.

That all the Sons of *Dukes* and *Marquiſſes*, and the eldeſt Sons of *Earls*, have the Titles of *Lord*, and *Right Honourable*, by the Courteſy of *England*.

To the Sons of *Viſcounts* and *Barons* are given the Titles of *Eſquires*, and *Honourable*: and That of *Honourable* likewiſe

likewiſe to their Daughters, but without any other Addition.

Every *Gentleman*, in any Place of Honour or Truſt, is ſtyl'd *Honourable*: but no *Commoners*, thoſe of his Majeſty's Privy-Council, the Lord Mayors of *London*, *York*, and *Dublin*, and the Lord Provoſt of *Edinburgh*, for the Time being, excepted.

Laſtly, Every conſiderable *Servant* to his *Majeſty*, the Prince of *Wales*, or any other of the *Royal Family*, is, whilſt on the Civil or Military Liſt, diſtinguiſh'd by the Title of *Eſquire*.

Superſcription III.

To the Parliament.

TO the Right Hon. the Lords Spiritual and Temporal in Parliament of *Great Britain*, aſſembled.

My Lords; *May it pleaſe your Lordſhips.*

To the Hon. the Knights, Citizens, and Burgeſſes, in Parliament of *Great Britain*, aſſembled.

Gentlemen; *May it pleaſe your Honours.*

To the Right Honourable *A. O.* Speaker of the Honourable Houſe of Commons. *Sir.*

N. B. He is for the moſt part a Member of the Privy-Council.

Superſcription IV.

To the Clergy.

TO the moſt Reverend Father in God, *A.* Lord Archbiſhop of *C*—— or *Y*——.

My Lord, your Grace.

To the Right Reverend Father in God, *O.* Lord Biſhop of *L*——.

Right Reverend Sir.

To the Rev. Mr. or Dr. (according to their Station) *A.* Z Dean of *B.* Chancellor of *C.* Archdeacon of *D.* Prebendary of *E.* Rector of *F.* Vicar of *G.* Curate of *H.*

The general Term to Theſe is, *Sir*; but to a *Dean* or *Archdeacon*, we ſay, Mr. *Dean*, and Mr. *Archdeacon*.

Superſcription V.

To the Officers of his Majeſty's Houſhold.

TO Theſe we addreſs for the moſt part according to their Quality, but ſometimes according to their Office; as *My Lord Steward*, *My Lord Chamberlain*, &c.

Superſcription VI.

To the Commiſſioners, &c. on the Civil Liſt.

TO the Right Hon. *A.* Earl of *B.* Lord Privy Seal — Lord Preſi-

dent

dent of the Council — Lord Great Chamberlain — Earl Marſhal of *England* — One of his Majeſty's Principal Secretaries of State, *&c.*

My Lord; *or*, *may it pleaſe your Lordſhip.*

To the Right Hon. the Lord Commiſſioners — of the Treaſury — of the Admiralty, *&c.*

The ſame.

To the Hon. the Commiſſioners of his Majeſty's Cuſtoms — Revenue of Exciſe, *&c.*

The ſame.

Superſcription VII.

To the Soldiery.

TO the Right Hon. *A.* Earl of *B.* Capt. of his Majeſty's — Firſt Troop of Horſe Guards — Band of Gentlemen Penſioners, *&c.* To *A. B.* Eſq; Lieutenant General — Surveyor General of the Ordnance, *&c.*

Your Honours.

Super-

Superſcription VIII.

To the Officers of the Navy.

TO his Grace *A.* Duke of *B.* Lord High Admiral of *Great Britain.*

Your Grace.

To Vice Admirals ——Rear-Admirals, and Captains.

Sir; *or*, *your Honour*, *except they be Noblemen.*

Superſcription IX.

To the Ambaſſadry.

TO his Excellency, Sir *A. B.* Bart. Envoy Extraordinary from his *Britannic* Majeſty —— to — Ambaſſador to — his Reſident at, *&c.*

Your Excellency.

To Secretaries and Conſuls.

Sir.

Superſcription X.

To the Judges and Lawyers.

TO the Right Hon. *A.* Baron of *B.* Lord High Chancellor — Maſter of the Rolls — Lord Chief Juſtice of the King's-Bench — Common Pleas.

My Lord; *your Lordſhip*; and to ſuch as are only *Honourable* — *Sir*; *may it pleaſe you, Sir*; and the ſame to all other Graduates in the Law.

N. B. Every Barriſter is ſtyl'd Eſq;

Note, All ſuch Gentlemen as are in the Commiſſion of Peace, are alſo ſtyl'd *Eſquires*, and addreſs'd to as *Worſhipful*.

The Aldermen and Recorder of the City of *London*, and all Mayors of Corporations (the Lord Mayor only excepted) have the Title of *Right Worſhipful*.

Governors

Governors of *Hoſpitals*, *Colleges*, &c. are ſtyl'd *Right Worſhipful*, or only *Worſhipful*, according as their reſpective Titles may be.

Bodies Corporate are ſtyl'd *Honourable*, and ſometimes *Worſhipful*.

A *Baronet* and a *Knight* are for the moſt part ſtyl'd *Honourable*, and their Wives have the Title of *Ladies*.

As to the Addreſs made to *Merchants*, and other Perſons in *Trade*, it is only, *Sir*.

F I N I S.